

# *The* NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 9, 1921

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY



YOU CAN'T GO WRONG WITH ANY FEIST SONG

# FEIST FEATURES

WILLIE AND EUGENE HOWARD'S BIG HIT

## UNDERNEATH HAWAIIAN SKIES

Lyric by FRED ROSE

Music by ERNIE ERDMAN

WE KNOW AND YOU KNOW

## I NEVER KNEW

Is the Foxiest Foxtrot You Ever Played

And OH! What a Song

BY TOM PITTS—RAY EAGAN—ROY K. MARSH

JOHN STEEL'S HIT in ZIEGFELD'S  
MIDNIGHT FROLIC

## ROSE OF MY HEART

A MELODY FOXTROT

Lyrics by WESTON WILSON

Music by NEIL MORET

DUNCAN SISTERS' Big Hit in FRED. STONE'S Broadway Success, "TIP-TOP"

## FEATHER YOUR NEST

By KENDIS & BROCKMAN and HOWARD JOHNSON

DANCED TO BY MILLIONS OF FEET—SUNG BY A MILLION VOICES—ENJOYED BY MILLIONS OF EARS

YOU WILL HAVE NO REGRETS IF YOU ARE PLAYING

## GRIEVING FOR YOU

A CRYING SONG—A FOXTROT TUNE

By JOE GIBSON—JOE RIBAUD & JOE GOLD

AVON COMEDY 4's Big Hit

## HONOLULU EYES

in "THE PASSING SHOW"

A REAL CLASSY NOVELTY SONG—GREAT FOR ANY KIND OF AN ACT

## I'M A LITTLE NOBODY

(That Nobody Loves)

Words by MARCEL KLAUBER

Music by BILL MUNROE

SUNSHINE AND SPRINGTIME SET TO MUSIC

## APRIL SHOWERS BRING MAY FLOWERS

Words by LEO WOODS

Music by NAT & JACK SHILKRET

A FOXTROT SONG—A BLOOM-IN' REIGNIN' 'IT

AS LIGHT AND AIRY AS THE THISTLE

## BONNIE LASSIE

PROHIBITION CANNOT STOP THIS BIT OF SCOTCH TROT

Words by JOHN W. BRATTON Music By JOS. H. SANTLY

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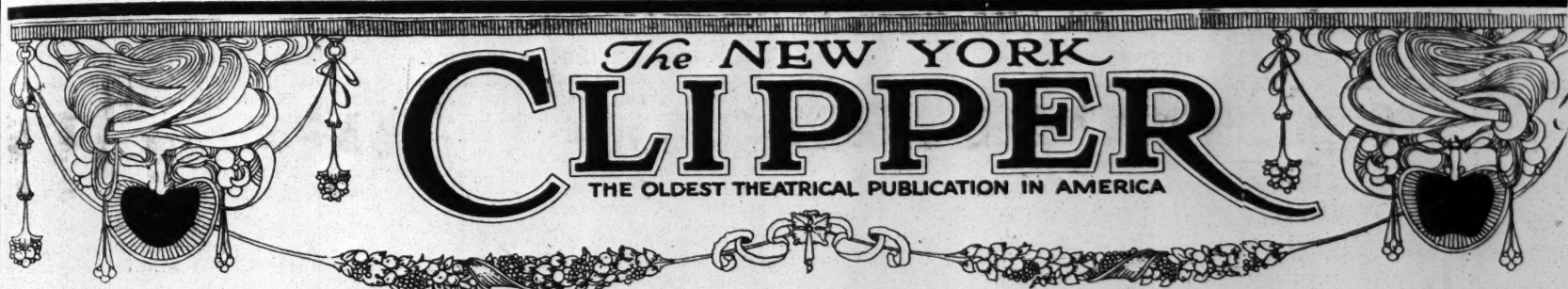
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## MASS. BILL AIMS TO LIMIT ACTRESSES TO TWO SHOWS DAILY

**Proposed Measure Applies to Women and Minors—Small Time Vaudeville and Picture Houses Seriously Affected—Act Is Said to Have Support of Prominent People—Theatrical Interests to Fight It**

BOSTON, Mass., Feb. 7.—Another impediment is about to be thrown in the path of the theatrical manager if a proposed measure introduced this week in the Massachusetts legislature becomes a law.

The bill reads as follows: "An act—to limit theatrical performances of women and minors. Be it enacted by the Senate and the House of Representatives in General Court Assembled, and by authority of same as follows: No license under this section shall allow any woman or minor to appear in more than two theatrical performances in one day."

The enactment of the proposed measure would have serious effects upon the large vaudeville interests throughout the state. There are innumerable vaudeville houses and picture theatres where a three-a-day policy is in effect and the proposed measure would either compel them to increase

their ticket price, an act which at this time is looked upon as impossible, or cut down their bill to a two-a-day policy.

While there are comparatively few minors playing in the various vaudeville acts there are innumerable female performers working either as single entertainers, in sketches or girl acts. The proposed measure would therefore either force the vaudeville and picture theatres where such acts are played to completely rearrange their business policy.

The big theatrical interests throughout the state which are affected by the proposed legislation are preparing to fight it as any change which will increase the operating expenses of theatres at present is looked upon as disastrous.

The act is said to have the support of a large number of the prominent people of the state.

### ACTORS GUILD TO MEET FRIDAY

The next regular meeting of the Catholic Actors' Guild, has been announced for Friday, February 11, at the Hotel Astor, at three o'clock. There will be a reception to the members of the "Mary" company, and a lecture on Catholic influence in American drama by Virginia Howell. The report on the recent membership drive will be read, and there will be an entertainment, at which McNeil and Shadow, Jack McGowan, Jeannette Velie, Gerald and Millership, of the "Mary" company, Jack McGowan, Jeannette Velie, Gerard Green will be the talent. The annual retreat arranged by the Guild for Catholic actors and actresses has been announced for Monday, Tuesday and Wednesday of Holy Week, at St. Patrick's Cathedral.

### CABARET SINGER SHOT

CHICAGO, Ill., Jan. 11.—Dorothy Johnson, a cabaret singer was mortally wounded in a local cabaret here on Thursday night. She was shot just above the heart. The girl disappeared and nothing was heard about the case until Chief of Police O'Hare, of Kenosha, Wis., communicated with police officials here, stating that Miss Johnson had been spirited to that city and that her attending physician states that she will die. Chicago police are endeavoring to find the party that shot the singer. Miss Johnson refuses to talk about the shooting or how she reached Kenosha.

### SHUBERTS GET THE GARRICK

CHICAGO, Feb. 7.—The Shuberts have acquired a lease for a term of twenty years after their present lease expires in 1923 on the Garrick Theatre, from Jones, Linck and Schaefer.

The latter concern has also just completed negotiations on a downtown theatre which they will occupy while rebuilding their McVicker's Theatre. The Garrick will probably be used to house Shuberts' vaudeville enterprise.

### "MARY" RETURNS TO BOSTON

"Mary," George M. Cohan's musical play, reopened in Boston on Monday night under the personal direction of the producer. The cast includes Virginia O'Brien, who has the title role, Guy Robertson, Octavia Broske, Eva Puck, Harry Connor, Robinson Newbold, Frank Otto, and Harold Vizard.

The rest of the company is largely composed of the cast which was called into New York from Des Moines, where one of the road shows of "Mary" closed two weeks ago.

The present New York company, now at the Knickerbocker, played there for sixteen weeks to capacity before it left to open its metropolitan engagement.

### ATTACKS PICKFORD DIVORCE

MINDEN, Nevada, Feb. 6.—That the proceedings through which Mary Pickford obtained a divorce from Owen Moore here some months ago entailed collusion and perjury is claimed in a brief filed by Attorney General Fowler, representing the State of Nevada. The legality of the divorce is attacked by Fowler, who in behalf of the State is seeking to have the decree set aside on the ground that it was fraudulently obtained and that the court at Minden did not have, and could not have had, jurisdiction of the case when it was tried, as neither Miss Pickford nor Moore had legal residence in Nevada.

### ACTRESS'S MARRIAGE ANNULLED

CHICAGO, Ill., Feb. 7.—Dorothy Miller, actress, whose marriage to Frederick O. Ross a few months ago caused untold publicity through the objections of her father, has had her marriage annulled. Judge George Fred Rush, of the circuit court, gave the actress her freedom. The couple eloped to Crown Point, but the bride's father followed and took his daughter back to her home.

### "MAID OF MOUNTAINS" RETURNS

BOSTON, Mass., Feb. 8.—"The Maid of the Mountains," the London musical success which is now in its fourth year in the English capital, opened here last night at Shubert's Boston Opera House, where it is booked for a three weeks' engagement. The production, which has been brought in here after a successful Canadian tour, is playing to \$2.

"The Maid of the Mountains" first appeared in America as an Elliott, Comstock and Gest production, opening in New York at the Casino in September, 1918, when the original show was in its second year in London. It had a very short run, and closed as a costly failure to its American producers. The American cast featured Bert Clark, Sidonie Espéro and Carl Gantvort.

The show's record breaking success at Daly's Theatre in London, however, caused the English producers to send a company out to Canada. The present cast includes Fred Wright, Viva Daron, Edward D'Arcy, Theresa Mills, H. Mortimer White and Mona Ferguson.

### HOYT TO BUILD NEW HOUSE

SAN FRANCISCO, Feb. 7.—Leshar M. Hoyt, known as "The Doughnut King," is to build a new theatre here which will seat more than 2,500 persons. A site has been selected on Mission street near 22d street. With the addition of the new Hoyt Theatre, there is added one more house to the growing number in the Mission district. Besides the newly built New Lyceum, with a seating capacity of 1,700, that section of the city has the Wigwam, the New Mission, the Majestic, and the Realart theatres, as well as a number of smaller houses.

### ETHEL BARRYMORE IMPROVING

Ethel Barrymore, according to the latest bulletin issued by her physician in Flower Hospital, where she is confined, is improving.

She cannot, however, as yet raise her arms, and will have to stay in the hospital for several weeks more. She is suffering from inflammation of the joints of the knees and of the fingers of both hands, brought about by acute rheumatism.

### "THREE KISSES" CALLED OFF

"Three Kisses," Wilner and Romberg's musical production, which closed suddenly a week ago Monday, after rehearsing for a week, was called off because one of the show's prospective backers decided not to invest in the project. The show will likely reopen some time next fall. Vivian Segal had been chosen to head the cast.

### FRAWLEY TO DIRECT FILMS

T. Daniel Frawley, prominent stage director, has joined the directorial staff of Metro's West Coast studios. During his twenty-five years' experience he has been associated with several famous producers, and has also produced independently. He recently returned from a five years' tour of the Orient.

### THEDA BARA FOR VAUDEVILLE

Theda Bara, late star of "The Blue Flame," produced by A. H. Woods, which closed in Chicago recently, will shortly enter vaudeville, according to report. Miss Bara has not been doing motion pictures for the past year, and is said to have been made a flattering offer to do an act on the two a day.

### "COGNAC" LACKS PUNCH

WASHINGTON, D. C., Feb. 8, 1921.—"Cognac," the three act play by David Arnold Balch, which had its first local presentation at the Belasco last evening is at least well adapted to modern conditions of railroad transportation, for it has only ten characters and one set. But as dramatic entertainment it is a bit thin, although the cast is made up for the most part of clever people who make all that they could reasonably be expected to make out of the author's lines.

It is, in brief, the story of a young American soldier who returns from France to his home in Vermont with a French bride whom he has married in some haste after their first meeting in Bordeaux. Another former soldier, a neighbor, has also returned from France, and more specially from Bordeaux, where he has known the young woman as "Cognac," habitué of a lively cafe, frequented by doughboys with money to spend.

Through this second soldier's machinations, which are aided by his sister's jealousy, the story of "Cognac's" dark past becomes known and there is a scene reminiscent of "Way Down East" where the erstwhile erring girl is told by her father-in-law that there is no place for her in a Methodist Episcopal home in Vermont. Her husband, however, after his first disillusionment, finds that he can't give her up, forces a retraction from his companion in arms, who thereafter leaves town, and presumably those who remain live happily ever after.

Perhaps the most convincing scene in the play is where the love interest of two minor characters, Cal Gallup, portrayed by Leonard Doyle, and Deborah, portrayed by Sylvia Field, is developed. A serious bit of character drawing is that of the boy, Sam Stubbs, but Harry Hamalainen through his acting of the part has much to do with that.

Tom Powers as Elmer Stubbs, the doughboy with the French bride, and Olive Tell, who is featured as Marcelle ("Cognac") have the principal burden of the play, however, and it is rather too much even for persons so undeniably competent. The story, in short, is one that has been told a good many times, often quite as well, at least, and Mr. Balch has not even been happy in some of his minor technical devices to get superfluous characters off the stage. With revision, the play will become somewhat more convincing.

It is already entertaining, but it lacks in punch.

### CAPACITY FOR "TIP TOP"

Since its premier, nineteen weeks ago, not a seat has remained unsold for any of the 150 performances of "Tip Top" of which Fred Stone is star, and now playing at the Globe Theatre. The comedian has scored the hit of his theatrical career in this popular production.

### GEORGETTE COHAN TO STAR

Georgette Cohan, daughter of George M. Cohan, and Ethel Levey, will not sail for home with her mother on March 22. She will remain in this country, and according to report will be starred in a show by her father, which he will write for her.

### RETURN DATE FOR "APHRODITE"

CHICAGO, Ill., Feb. 7.—"Aphrodite" will come to Chicago for a return engagement, opening at the Auditorium Theatre on March 22.



## \$2 ITALIAN THEATRE IS TO BE ESTABLISHED HERE

**Farrara and Maori to Bring Over Company of Italian Actors—  
First Attraction to Be Giovanni Grasso, Tragedian—  
Bowery Theatre Leased**

The latest development in the "foreign language" theatre, is the establishment of the \$2 theatre in the Italian quarters of New York. This movement, fostered by Antonio Farrara and Antonio Maori, is the beginning of the establishment of the Italian theatre in America. There have been many Italian theatres throughout the country, but never one which really represented the highest expression of the Italian acting arts. Duse came here from Italy and played with an American company. Now Farrara and Maori are to bring over a complete company of Italian artists, headed by Giovanni Grasso, Italy's greatest tragedian, and the most popular stage idol in that country today. They will bring with them their own repertoire of classics and Italian plays, and will be housed in the heart of the Italian district downtown, at Shea's Bowery Theatre, which has been leased for the purpose. Farrara sails for Naples aboard the *Guissippe Verdi*, on February 11th, there to complete the final arrangements with Grasso. He will remain in Italy, being

joined by Maori in April, and they will return to this country in August, opening on September 3rd. Upon the completion of his run downtown, if successful, they will bring Grasso to a Broadway house. Their enterprise does not stop there, however, for every six months they will import another organization of Italian artists to this country for the downtown house. These companies will vary, including operatic, dramatic, musical comedy and other various Italian companies. Each of these, if feasible, will be brought uptown.

The Bowery will be entirely remodeled to suit the nature of attractions to be played there, and the house scaled with a two dollar top, which will be permanent. Should the movement become popular here, it will be taken to other cities where there is a large Italian population, and eventually it is planned to make it a nation wide movement, opening the companies in New York and touring them to the coast before returning them to Italy.

The enterprise marks the beginning of a new chapter in American theatricals.

### "TANGERINE" CAST COMPLETE

Carl Carlton's production of "Tangerine," by Phillip Bartholomae, with lyrics by Howard Johnson, and music by Hugo Felix and Carlos Sanders, is to open in Atlantic City on February 21. The cast of the production is as follows: Vivienne Segal, Edwin Nicander, Eileen Wilson, Douglas Stevenson, Florence O. Denishaw, James Gleason, Gertrude Selden, Allen Kearns, Florence McGuire, Harold Anstruther, Grace Canfield, Harry C. Powers, Eleanor Gordon, Allen Kelly, Irma Irving, Reed Hamilton, Dorothy Irving, Winifred Gibson, Laura Maverick, Virginia McDonald, Betty Campbell and Nellie Leach. Robert Milton is staging the book, and Julian Alfred the dances. Frank Tours is musical director.

### JULIE POWELL SUES HUSBAND

Mrs. Julie M. Powell, who played in "The Lady of the Lamp" under the name of Eileen Wilson, last week filed suit for separation from her husband in the Supreme Court, William H. Powell, who is at present playing one of the leading parts in "Spanish Love." She alleges that her husband has never supported her, although he has never earned less than \$250 a week since they were married, which was in 1915 when both were members of a stock company in Portland, Ore.

### SANDOW ALIVE IN LONDON

Eugen Sandow, the famous strong man, who made many American appearances in vaudeville and with various traveling companies, is alive in London, where he is the head of his own Health Sanitarium. In addition to giving courses and lessons, he has also written a book on health.

During the war, it was widely printed in American papers, and believed, that Sandow had been executed as a German spy in England.

### MAE MURRAY FOR BROADWAY

Mae Murray, moving picture star and former Follies girl, is to be seen during the summer in a Broadway show called "The Greenwich Village Scandals," which Sam Shannon is to produce. She will continue doing picture work during the run of the show.

### FAVERSHAM TO MOVE

William Faversham and his company appearing at the Apollo in "The Prince and The Pauper," will move to the Selwyn on February 14, to make room for Lionel Barrymore in "Macbeth," which opens at the Apollo on the 17th.

### FIRE IN BRIDGEPORT THEATRE

BRIDGEPORT, Conn., Feb. 8.—The explosion of a film magazine in the machine booth of the Bijou Theatre last Saturday night caused twelve people to be burned and injured, six of them being sent to hospitals. According to Fire Chief Johnson, the investigation conducted by the fire department completely exonerates the management and operator from any guilt. He said there were plenty of exits, but the audience became panic-stricken and rushed up against the projection booth, where the leaping flames burned a number of them. The operator, Irving Dutichy, is severely burned, and has not been able to make any statement as yet.

An individual probe is being carried on by the State, directed by Sergeant Verrielli, who refused to make his findings public.

### PICKFORD'S LICENSE REVOKED

SAN FRANCISCO, Cal., Feb. 8.—Charles Chenu, superintendent of the State Motor Vehicle Department, rescinded the operator's license of Jack Pickford, movie actor. Pickford is forbidden to operate or assist in operating a motor vehicle in California for one year. The penalty was inflicted when a Los Angeles court called the attention of the superintendent to the fact that Pickford had been arrested and convicted of speeding on three different occasions during 1920. Pickford will not be permitted even to drive an automobile in any of the pictures in which he may be filmed in California this year. Jack is the first movie actor thus to be penalized in California.

### GALLI-CURCI FOR THE MET.

That Amelita Galli-Curci will be heard with the Metropolitan Opera Company next season, was announced this week by Giulio Gatti-Casazza, the director of the Metropolitan organization, this week. Galli-Curci is at present appearing with the Chicago Opera Company, and will join the New York company at the close of this season.

Her salary with the Metropolitan company has not been stated, but it is known that her present earning capacity is over \$200,000 a year, being second only to that of Caruso.

### WHERE IS JACK CORBETT?

Mrs. Selma Corbett writes from the Grand Hotel, Cedar Rapids, Iowa, that she is anxious to hear from Jack Corbett. His baby is ill and in need of assistance.

### THEODORE STUCKEY A SUICIDE

Theodore Stuckey, who has been connected with several theatrical enterprises, and was sub-lessee of Unity Hall, a rehearsal hall, at 341 West 47th street, committed suicide by jumping off the Queensboro Bridge into the East River on Saturday night.

Stuckey, who was born in France 48 years ago, had been unsuccessful in his latest venture, "The Cercle d'Art Francais Opera Company," which produced "La Mascote," and toured it through New England, finally stranding in Worcester, Mass., had been hard pressed financially, and had been unable to satisfy his creditors. He was afraid that his life was in danger as a result of failing to meet these obligations, it is said, and brooded over it constantly. Frederick Carter, superintendent of the Unity Hall building, stated that Stuckey, when last seen on Saturday, was very much agitated, had hugged and kissed his five-year-old daughter constantly, declaring that he was "glad you don't have the troubles I have, my child." Stuckey left the hall Saturday afternoon, and made his way to the Queensboro Bridge, where he evidently spent several hours in meditation. Toward evening, three women crossing the bridge, saw him deposit a wallet on a bench on the bridge, climb over the rail and prepare to jump. They attempted to stop him, but could do nothing. Stuckey's body was not recovered, although the Marine Division of the Police Department searched for it diligently. He was identified by cards left in the wallet, in which was also a note in French, which bore the following inscription: "Friends—I am sick, and about to end my life." The note was unsigned. He was a member of the Rustic Lodge, 316, Masonic order, Kansas City.

### HUSSEY SHOW OPENS FEB. 17

The new show to be produced under the direction of the Shuberts, which broke in several scenes at Fox' Audubon last week, under the title of "Jimmy Hussey's Revue," will open in Wilmington on February 17, and after playing a few weeks on the road will come into a New York house for a summer run. The show will consist for the most part of scenes from Jimmy Hussey's musical comedy of last season, "Tattle Tales," which closed in Boston. Sam Morris is staging the scenes, and Jack Mason the musical numbers.

Among the principals, will be Jimmy Hussey, Mae West, Georgie Price, Eddie Hickey, Moran and Wiser, Orth and Cody, Walter C. Kelly, Horace Golden, O'Hanlon and Zambini, Margaret Farrell, De Haven and Nice, Jack Strouse, Mijares, Beth Stanley and Paul O'Neil. The show in all probabilities will be known as the "Century Promenaders of 1921."

### "TAVERN" DRAWS \$17,560

CHICAGO, Ill., Feb. 7.—"The Tavern," which opened here last Monday at Cohan's Grand Opera House, featuring Lowell Sherman, drew \$17,560 for the week. The show was very favorably reviewed by the local papers, and was a complete sell-out for the week. Cohan had given it plenty of advertising in the dailies previous to its opening here, using the catch phrases that are the humorous feature of the show.

It is altogether probable that the show will continue to draw more here than in New York, on account of the greater size of the local house.

### PRICE COMING TO NEW YORK

SAN FRANCISCO, Cal., Feb. 8.—E. D. Price left the city today enroute to New York, stopping at Kansas City and a few other cities, and is due to arrive in New York Feb. 16. During the past two years and a half he has been manager of the Alcazar Theatre. He was the guest of honor at a dinner given by the San Francisco Press Club on Feb. 4.

### MOROSCO BACK IN NEW YORK

Oliver Morosco, who has been in Los Angeles for the last three months, has returned to New York for a brief stay. While in the western city, Morosco started the first picture of his new \$2,500,000 film corporation, and completed plans for the building of a new downtown theatre there.

### CONCERT PROMOTER IN JAIL

BOSTON, Feb. 8.—Mrs. Louise Rosine Johnson, founder of the "Three Beautiful Club," was arraigned in the Brookline Municipal Court on Monday charged with the larceny of \$1,000 from Charles G. Waterman, who gave his address as 6 Hammett street, Roxbury, and who, she says, was her manager.

Mrs. Johnson was arrested Saturday after she appeared at Symphony Hall, where she had advertised a concert of the "Three Beautiful Club," and told the handful of people who had assembled that the concert had been postponed on account of the small number of tickets sold. Resplendent in evening gown, furs and wraps, she accompanied the officers to the police station, where she was remanded to a cell for a hearing Monday. She spent Sunday in jail, no one appearing to go her bond.

Waterman alleges he advanced Mrs. Johnson \$1,000 to promote Saturday's concert.

The aim of the club is to aid all artists who so often fail to reap financial reward from their artistic or musical ability, according to flowery phraseology of the literature distributed.

Mrs. Johnson classes her arrest as "idiotic," and denies taking any money.

### LEMAIRE HAS A "BLUE EYE"

Rufus LeMaire is sporting an indigo optic these days or, as Sam Bernard would say, "a blue eye," as the result of an informal pugilistic engagement in which the booking agent and Max Hart, his brother by profession, were the principals last Wednesday afternoon.

When the case was brought to the Magistrate's court last week, Hart denied having attacked LeMaire and in support of his contention stated that he was on old man, whose action was motivated by the first principles of self-defense and not by any desire for publicity as a boxing gent.

Magistrate Max S. Levine adjourned the case until February 21 when Hart's attorney asked for a postponement in order that he might have time to gather a force of character witnesses.

LeMaire claims that Hart attacked him after delivering himself of the following lines:

"You are ruining my business. You have caused my trouble with my former associates."

This, according to LeMaire's attorney, was all there was.

### FIVE LITTLE THEATRES IN CITY

SAN FRANCISCO, Cal., Feb. 8.—This city has five "Little" theatres in operation, and all are of different type. The Maitland, with a seating capacity of two hundred, specializes on classics or the highest of dramatic successes; with an admission fee of \$1.25; then comes the Players theatre, with a seating capacity of about three hundred and an admission of \$1 and \$1.50. This house divides the season with comic opera and Shakespearian productions and includes the best of dramatic plays. Andre Ferrier's French theatre, with a seating capacity of but one hundred and fifty, plays to a \$1 admission, and is devoted to French plays and comic operas. The Western Singers theatre devotes its programs to grand opera, with a seating capacity of about four hundred and a uniform admission fee of fifty cents. The Community theatre, with a three hundred seat capacity, gives plays of the highest type, with a fifty cent admission fee.

### "JUNE LOVE" TO REOPEN

"June Love," the Rudolf Friml musical show which closed in Boston some time ago on account of poor booking, will reopen in Baltimore on February 14. The cast is headed by Elsie Alder and Queenie Smith. The piece has been revised since it closed and it is expected to come into New York early this spring.

### EXTRA SHOWINGS FOR "THE KID"

On account of the tremendous business being done at the Strand Theatre this week, where Charlie Chaplin's picture "The Kid" is being shown, two extra performances, one at 10.30 A. M., the other at 11 P. M., have been arranged daily.



## WILSON REFUSES BAYES REQUEST FOR REHEARING

**Umpire Insists That Dismissal of Tannen Was Unjustified—If Miss Bayes Refuses to Stand by Committee's Decision Comedian Must Wage Legal Battle**

The request of Nora Bayes for a rehearing in the Tannen-Bayes case, which was arbitrated two weeks ago, when the committee, consisting of John Cope, Victor Riesenfeld and Francis Wilson, rendered a decision favoring the comedian, has been refused by Francis Wilson, who acted as umpire on the committee. The request was based on the ground that "through inadvertence a material and competent evidence was not produced before the arbitrators justifying Mr. Tannen's discharge and which evidence would change the result."

The umpire's refusal of the admission of this evidence is set forth in the following letter addressed to the secretary of the Actors' Equity Association sent out this week.

"While there is much in the papers, affidavits, submitted in the Bayes-Tannen controversy that might have given Miss Bayes ground perhaps for the dismissal of Mr. Tannen, of which she took no advantage, your umpire sees nothing whatever in them to change his decision as already given, or to warrant a reopening of the case. Your umpire still feels that Miss Bayes was not justified in dismissing Mr. Tannen for an infraction of the rules as set down by Miss Bayes, in that Mr. Tannen has shown conclusively that

he was in no possible way to blame for such infraction.

"Reaffirming my decision, I beg to remain,

"Very sincerely,

"(Signed) FRANCIS WILSON."

The committee's decision, which awards Tannen a total of \$3,642.84 for salary due to date, directs Tannen to make "every reasonable effort to obtain employment of the same kind if Miss Bayes does not reinstate him" in accordance with the stipulations of the decision which goes on to say that Tannen's "future salary shall commence as of January 26, 1921, Mr. Tannen's salary up to that date having been included in the amount (\$3,642.84) heretofore directed to be paid."

Should Miss Bayes refuse to act in accordance with this decision, it means that Tannen must go to court with his charges, as the committee's function is purely advisory; it has no way of carrying its decision into execution.

The amount awarded Tannen is based on his weekly salary of \$600 for the period of Sept. 18 to Oct. 7, 1920; \$150 for two performances on Jan. 1, 1921, and his full salary from Jan. 3 to 25, 1921. It further stipulates that Tannen's run-of-play contract, which guarantees 20 weeks' work, be fully complied with.

### BOW LEG OPERATION SUCCESSFUL

CHICAGO, Feb. 7.—The plaster casts have been removed from the legs of Ruth Gordon, who was operated on to straighten out her bow legs, and the limbs pronounced "perfectly straight" by Dr. Edwin Ryerson, who performed the operation. She will be discharged from the hospital in a few weeks.

Six weeks ago she won Dr. Ryerson's consent to perform the operation, not because of vanity, she said, but because her legs compelled her to wear long dresses on the stage and kept her from advancing in her business.

### ELEANOR BENNETT MARRIES

Eleanor Bennett, musical comedy actress, now playing in "The Four Husbands," was married to James W. Danahy, newspaperman, on January 21, it became known yesterday.

The wedding was performed by Rev. H. McMahon, a college friend of Danahy's, at Corpus Christi Chapel. The couple met in June, 1920, when Miss Bennett was featured in "Puritana." Mrs. Danahy will remain on the stage, using her maiden name.

### HEARING ON ANTI-SPEC BILLS

ALBANY, N. Y., Feb. 9.—Public hearings were held here yesterday on two bills designed to regulate the sale of theatre tickets by speculators. These measures propose to amend the Penal Law by making soliciting on the streets a misdemeanor and to extend to the Board of Aldermen of the metropolis the power to provide for the licensing of theatre ticket speculators.

### PHILA. TO CENSOR THEATRES

PHILADELPHIA, Feb. 7.—Announcement was made here last week by Mayor Moore, that a censorship over theatres and motion picture houses would probably be established here. This announcement was made after a two-hour conference in his office with a group of clergymen representing various denominations.

### SPITAINY FOR LOEW'S STATE

CLEVELAND, Feb. 7.—Hyman L. Spittainy, veteran director of Cleveland filmdom, has been placed in charge of the symphony orchestra at Loew's State Theatre here, the newest house in the Cleveland string of that manager. Spittainy was formerly director at Loew's Stillman.

### NEVER HEARD OF "HITCHY-KOO"

Raymond Hitchcock has been ordered to pay Jack Welch \$1,500 for booking the "Hitchy-Koo" show on the road in the seasons of 1917-1918. A jury in Justice Giegerich's court decided in favor of the agent.

In the course of the trial the words "Hitchy-Koo" were mentioned by Louis J. Vorhaus, attorney for the plaintiff.

"What's that?" asked the Judge.

"That's the play," replied Mr. Vorhaus.

"Hasn't your Honor ever seen it?"

"Never heard of it," replied Justice Giegerich, while Mr. Hitchcock shook his head and looked grieved.

"Your Honor works too hard," replied Mr. Vorhaus. "You should see a good show now and then."

"The lawyers keep me too busy, principally correcting errors," said the Court.

### GREAT RECORD FOR CHORUS GIRLS

ALBANY, N. Y., Feb. 5.—John Lyons, Secretary of State, in a voluminous report about crime in New York, sets forth that the much maligned chorus girl cannot be compared in point of offences against society with ladies of other professions. Secretary Lyons officially quotes that only one chorus girl had been arrested in 1920 for breaking the law. Eighteen stenographers were haled before the judicial bar; 79 lady cooks were questioned; 17 housekeepers, 3 milliners, 4 laundresses, 5 seamstresses, 4 teachers, 83 servant girls and 89 waitresses complete the schedule.

### MATINEE SHOW FOR ELTINGE

"The White Villa," a three-act drama by Edith Ellis, from "The Dangerous Age," by Karen Michaelis, will be presented by The Players Fellowship, in conjunction with A. H. Woods, for a series of Monday, Tuesday and Friday matinees at the Eltinge Theatre, beginning February 14. The cast includes Edward Ellis, Lucille Watson, Edward Reese, Kenneth Hill, Dortha Fisher, Olive Oliver, Frank Morgan, Doris Kenyon, Anita Rothe, and John Clemments, all members of The Players Fellowship.

### RAE LLOYD, ACTRESS, INJURED

Rae Lloyd, twenty-four years old, who at one time was understudy to Emma Trentini, and who recently completed a vaudeville tour, was struck down and badly injured by a taxi-cab owned and operated by Andrew Benney, of 130 West 69th Street, in front of the Gayety Theatre, on Sunday morning. Dr. Constibke, who treated her in her apartment at 219 West 34th Street, refused to allow her to be taken to the hospital.

### DOROTHY BEBBS DIVORCED

SAN FRANCISCO, Cal., Feb. 8.—Dorothy Montford-Bebbs, motion picture actress, secured a final decree of divorce in Judge Mogan's court, Feb. 1, from Alfred Montford-Bebbs, manager of a theatre in Victoria, B. C. Her interlocutory decree was granted on testimony that her husband deserted her four years after their marriage in London in November, 1911.

### HOLLAND REVUE OPENS

The Holland and Robey Revue opened at Far Rockaway last week with Holland and Robey, Kathleen Nolan, Billy Sheppard, Ella Usel and Lorraine Sherwood in the cast.

They have been booked for a route through New York and Pennsylvania by Lillian Bradley.

### STONE HAS PICTURE STUDIO

Fred Stone, of "Tip-Top," has installed a small motion picture studio on the roof of the Globe Theatre and is filming his supporting cast at odd intervals. The results are for private showing in Stone's projecting room in his house at Forest Hills.

### "EXPERIENCE" IN FILMS

Famous Players-Lasky is to start work next week on a picturization of the play "Experience." Richard Barthelmess is to be starred as "Youth." George Fitzmaurice is to direct the production. Griffith has loaned Barthelmess for the production.

### LOEW OPENS NEW ONE

CLEVELAND, Feb. 5.—Loew's \$1,000,000 State Theatre opened its doors to the public this evening. A parade in the morning, headed by a squad of mounted police, and led by the Al Sirat Grotto Band opened the day. Mayor W. R. Fitzgerald and the municipal officials received Marcus Loew and his guests at the City Hall, just prior to the noon hour. The Rotary Club of Cleveland extended a dinner to the magnate and the accompanying film stars, at the Hotel Statler. An automobile tour arranged by the Kiwanis Club followed, and in the evening Mr. Loew and his galaxy of stars appeared upon the stage of the new house, which is one of the most beautiful in the state of Ohio. There were twenty-two guests in the Loew party, special cars bringing them from New York City. Among them were Dorothy Phillips, Marguerite Marsh, Ruth Roland, Lucy Fox, Zeena Keefe, Lillian Walker, Virginia Valli, Hope Hampton, Helena Davis, Anita Loos, Lew Cody, Montague Love, Creighton Hale, Alan Holubar, Will Morrisey, Johnny Hines, Bert Lytell, Jules Brulatour, and the editorial writers of several motion picture publications. In drawing the plans for this house, Thomas W. Lamb, the architect, brought forward the highest type of structure, at once a comfort for the audience, and pleasing in its colorful scheme. The interior of the house represents two floors, with the main entrance to the balcony and mezzanine converging from one of the largest and most beautiful lobbies in the world. In this lobby four mural paintings, the work of James H. Dougherty, attract the eye. They are: "The Spirit of Fantasy," "The Spirit of Pageantry," "The Spirit of the Drama," and "The Spirit of the Cinema." Once inside the house, carpets and draperies predominate—all in Italian red and trimmed with gold. "The Gods of Mount Parnassus," a huge painting, attracts in the interior make-up. Decorations and furnishings comply with the Italian Renaissance; a slight blue coloring manifesting itself against the red and gold referred to. Red velvet and dull gray leather seats are used throughout. Seating capacity is 4,000. There are five aisles and forty-five exits. The furniture in the comfort and club rooms has been selected with the same care as the Chinese embroidery tapestries which drape the main stairways, in the lobby proper.

George Dumond, for the past eight years director of the Kinema Theatre and Clune's Auditorium of Los Angeles, Cal., is the manager of the new house.

### CIRCUS RIDER SUES FOR DIVORCE

SAN FRANCISCO, Cal., Feb. 8.—Cruelties inflicted on her while she performed as a bareback rider in a circus, on the road when traveling, in the circus train and during their residence at hotels, were charged by Mrs. Edna R. Meggs in a divorce suit filed against Daniel J. Meggs. Mrs. Meggs is represented by Attorney Byron C. Parker. Meggs is connected with the same circus and is stationed at San Diego. She asks the custody of their daughter, 9 months old, and alimony of \$150 a month, her husband earning \$500, she says. The cruel treatment consisted of threats to kill her, locking her out of their compartment in the train, and compelling her to work while she was ill and just before the child was born, Mrs. Meggs declares. They were married in Rupert, Ida., in 1918, and separated last September.

### LILLIAN LORRAINE HURT

Lillian Lorraine, who was to open this week in a new vaudeville sketch, was seriously injured a week ago last Sunday night when she slipped on the ice while alighting from her automobile at the Walton Hotel. At present the actress is in Stern's Sanitarium, at Seventy-seventh street and West End Avenue, with her body in a plaster cast. According to Miss Lorraine's physician, Dr. Philip Grausman, the fourth and fifth cervical vertebrae of Miss Lorraine's spine had been fractured. Although he declared that he hoped the actress would be herself again in six to eight weeks, it is reported that the injury was such that the star will never be able to return to the stage again.



## SLUMP IN FILM INDUSTRY DUE TO OVERPRODUCTION

**Big Producers Have Hundreds of Unreleased Features—Big Fight on for Control of Theatres—Distributors and Exhibitors Claim Business Is Good at Their End**

The precarious condition in which the motion picture industry finds itself at the present time is due almost entirely to overproduction. The largest producing companies have hundreds of unreleased features on their shelves; they are, therefore, making determined efforts to secure control of as many theatres as possible in order to be able to get their surplus stock on the market. Conditions have reached the point where producers are practically compelled to force the independent exhibitors out of business, or suffer the usual penalty of overproduction.

Prominent independent distributors and individual exhibitors claim that they are not seriously affected by the general business depression; on the other hand they maintain that business is very good. It is evident then that the trouble with the motion picture industry just now does not spring from that end of the business.

The belief among distributors and exhibitors that the present slump in the film market is due to the superfluous supply of pictures rather than to the high salaries exacted by stars and the alleged drop in the export business due to the unfavorable rate of exchange, is emphasized in a statement made by Frederick B. Warren, general manager of the Associated Producers, Inc., one of the largest independent producing and distributing corporations in the country.

"I do not believe," he says, "that the unhealthy state of the motion picture business is due to the conditions pointed out by the reports, which tend to show

that the trouble lies in high salaries paid to motion picture actors. The real trouble is that there is a 50 per cent overproduction. It is now a question of the survival of the fittest, and the industry will narrow down to four or five concerns who will be in entire control of the business."

While it is true that a number of picture stars are not actively engaged in the production of films at the present time, they are largely under contract and most of them are drawing salaries. Even now when the star system is beginning to crumble, actors are often a concern's principal asset; a prominent player is no sooner released from one concern than a host of others are after his services.

As far as the report to the effect that the exporting end of the business has fallen down is concerned, there is little truth in it, if the statements of a number of concerns specializing in that end of the industry are worth anything. As a matter of fact there is just as much demand for American films in Europe as there ever was.

The present crisis exists because there are not enough theatres to house the products of the large motion picture organizations, in which Wall Street has invested hundreds of millions of dollars. The fact that stocks have fallen considerably has rendered it necessary for the big producers to get control of theatres; the fight that is now going on for houses will end only when the producers gain their objective or go under in their battle with the independent exhibitors.

### LIONS' OWNER FINED FOR CRUELTY

Five lions, owned by Adgie Costillo, the vaudeville and circus performer, have for several days been kept in a garage at No. 609 West 48th street. Annoyed by the smell of the gasoline or disturbed by the running of the cars in and out of the place, the animals gave vocal vent to their feelings to an extent which frightened a number of the people living in the neighborhood. A complaint was made at the 47th Street Police Station, and an officer was sent around to investigate. Searching in the rear of the garage, he turned over a large case and received the scare of his life when he found himself gazing into the eyes of an angry lion.

A keeper from the Central Park lion house was called, who said that the lions were suffering from confinement, lack of sufficient air and exercise.

In the West Side Court Magistrate Tobias listened to Mme. Adgie, who told of being burned out of her boarding house with her lions. Being unable to find a place where they could all live together, she had temporarily stored them.

The magistrate fined Mme. Costillo \$25 for cruelty to the lions and directed that they be taken somewhere where they could take walks in the open air.

### OHIO THEATRE OPENS FEB. 14

CLEVELAND, Ohio, Feb. 8.—The Ohio Theatre, which will be the third to open here within two weeks, the others being the State and the Allen, motion picture houses, opens on February 14 with the Belasco play, "The Return of Peter Grimm," David Warfield's vehicle. The top price on the first night will be \$10, all seats for the following performances being sold at a descending auction, dropping a dollar a day to a minimum of \$5.

The opening will be attended by A. L. Erlanger who will head a New York party which will probably include the following: David Belasco, Crosby Gaige, Arthur Voegtlin, Al Woods, Alfred Aarons and others.

The Ohio, which has a seating capacity of 1,400, will be managed by Mr. McLoughlin, who is also manager of the Euclid.

### EQUITY FIGHTING DICKSTEIN BILL

Frank Gillmore, executive secretary of the Actors' Equity Association, made a trip to Albany yesterday in order to address the Ways and Means Committee of the State Legislature, which is conducting a hearing on the Dickstein Bill, a measure framed to legalize the Sunday opening of stores and shops.

Equity made a strong fight against the same bill last year when it was defeated. The actors' organization sees in it an attempt to legalize Sunday performances in the legitimate theatre.

Gillmore claims that Sunday performances were legalized in Washington by a similar proceeding when the government inaugurated them, apparently for the benefit of the many soldiers who were stationed around Washington during the war. Although the reason for the institution of the measure in the capital no longer exists, Sunday performances still go on. He further states that in Atlantic City, where Sunday performances were legalized for "benefit" purposes, these performances no longer pretend to be for anyone's benefit but the producer's.

### McGRAW'S TRIAL POSTPONED

The trial of John McGraw, manager of the Giant Base Ball team, was for the third time postponed in the Federal Court this week. He is charged with unlawfully possessing a bottle of liquor.

McGraw was indicted on the liquor charge following the fight at the Lambs' Club last August, and the injury in front of McGraw's home of John Slavin, the actor who accompanied McGraw home from the Lambs.

### DE VRIES RETURNS TO STAGE

London, Feb. 5.—Henri de Vries, producer of "Submarine F7" and "A Case of Arson," is to play six different characters in a new dramatic comedy by Norman Lee and Dorothy Drake which he now has in rehearsal.

### SHUBERTS AFTER MORE HOUSES

The Shubert Advanced Vaudeville, which, according to the announcement, of the producers, is to commence operations with the opening of the coming theatrical season, is to be run on a much larger scale than it was originally intended, was reported early this week. According to the original announcement, the cities in which the Shubert vaudeville shows were to be presented at the opening of the season are New York, Boston, Philadelphia, Chicago, Newark, Brooklyn, Pittsburgh, Detroit, Cleveland, Cincinnati, Louisville, Atlantic City, St. Louis, Washington, Baltimore, New Orleans and Kansas City.

During the past week, however, Arthur Klein, a well-known vaudeville man, who has joined the Shubert forces, has been making a trip through New York State, endeavoring to line up houses in the smaller cities. Klein, who was formerly with the Keith interests as a booking agent, has a post of great responsibility with the Shuberts. His position is doubtless to be that of general booking manager, in addition to a large amount of executive work which he will be called upon to do.

In discussing the circuit, Klein said: "We will have a large number of houses operating when the season begins. They will be booked along lines similar to those of the other large circuits, and a number of agents will be given franchises to book."

Klein would not state the names of any of the houses in the cities which he visited, although he admitted that the formal announcement of the up-State operation would be made in the near future. It is known that Klein was in Syracuse last week, where, it is said, there is a race on between the various vaudeville interests to get control of the lease of the Empire Theatre, an excellent, modern playhouse, built about ten years ago, and which is one of the two legitimate houses in the city. Marcus Loew is reported to be contemplating entering Syracuse and, according to a story circulated in that city, has an option on that house.

Lee Shubert has been quoted as saying that his plans did not include Syracuse, but the activity of vaudeville people over the Empire indicates that the project is, after all, under consideration.

### BENEFIT NETS \$30,000

At the Hippodrome last Sunday, a benefit was given for Father McGeehan's church, at which a total of \$30,000 was realized. The bill was arranged by Harry Lenetska, Leo Morrison and Mike Selwyn, and the following artists appeared: Frank Bacon, Florence Reed, Savoy and Brennan, Miss Juliet, Miss Bohen, Girard Brothers, Billy Rogers, Gordon and Neimeyer, The Roth Kids, Richards and Grant, John O'Malley, Clemons, Senator Murphy and Betty Bond.

### THE CASCADES REOPENS

CHICAGO, Ill., Feb. 7.—The Cascades, the beautiful new \$200,000 cabaret, opened on the northshore, has been permitted to open for business after being closed twice by the police department. The neighbors around the new cabaret objected to its opening and the police department ordered it to remain closed. After a legal debate the proper permit was issued to Percy T. Johnstone, the proprietor. Vaudeville is the feature of the new venture.

### FATHER OF MIKE LEVY DIES

CHICAGO, Ill., Feb. 7.—Simon Levy, father of Mike Levy, of the booking firm of Kramer and Levy, died last week at his home in Memphis, Tenn. The deceased had been seriously ill for years. He was 51 years of age at the time of his death. Levy spent last week in Memphis, attending the funeral and closing up his father's estate.

### N. V. A. OFFERS PRIZE TO MEMBERS

A life membership in the N. V. A. is being offered to all members of the organization who can secure forty accepted applications for active memberships. The life membership, which is sold to members of the club for \$200, carries with it all the benefits of active membership including life insurance.



"The Best Headliner in Vaudeville I Know Has Promised Me Her Clothes for Next Season's Show"

JEAN DUVAL

in "GEMS OF ART"

B. F. KEITH CIRCUIT



## NON-COMMERCIAL THEATRE REACHES BROADWAY AUDIENCES

**Provincetown Players, Neighborhood Playhouse and Theatre Guild Producing Excellent Plays—MacDougal Street Players Bring Two Plays to Broadway—Audiences Trained to Support Good Plays**

One of the most remarkable features of the American Theatre of today is the prominent position so recently attained by the more or less non-commercial, dramatic organizations. The past year, especially, has witnessed the robust growth of a number of these projects, chiefly that of the Provincetown Players and the Neighborhood Playhouse. The latter organization has attracted a large number of up-town theatre-goers with "The Mob," the Galsworthy play which they presented so well. The Provincetown Players are now presenting two of their MacDougal street successes at the Princess Theatre, "The Emperor Jones," and "Diff'rent," both of them works of Eugene O'Neill, who is considered by leading critics the most important playwright in America. Down at their own tiny playhouse at 133 MacDougal street, they are presenting a new play by George Cram Cook, called "The Spring," which has been highly praised in the newspaper reviews, and this play, too, is likely to come to Broadway within a short time.

The Theatre Guild has, of course, become the best known organization of this kind, although it is not strictly simon-pure like the MacDougal Street group, which recruits a considerable portion of its talent from Greenwich Village. The Guild employs professional actors, designers and playwrights—it has thus become a quasi-commercial institution, although it is controlled by the members who subscribe to its productions. Right now the Guild is probably paying a higher royalty for its current attraction, "Heartbreak House," by Bernard Shaw, than any commercial producer is paying for a dramatic production. The Guild represents the latest stage to which the art theatre in America has come.

The Bramhall Players, under the guidance of Butler Davenport, can be classed with these organizations on the basis of their past performances. Thus far they have evinced a desire to produce superior plays in as artistic manner as their slender resources allow. Their theatre, the Bramhall Playhouse, has been a paying proposition in spite of its rather awkward location, on Twenty-seventh Street, and its small seating capacity. The most commendable thing Davenport has put on is the St. John Ervine play, "Mixed Marriage," which was exceedingly well cast.

There are a dozen more similar groups in New York and the immediate vicinity, all of which are striving to produce good plays with strictly amateur equipment. New Jersey and Connecticut are dotted with them, and many more have been established in the more fashionable suburbs in Long Island and Westchester. There are comparatively few art theatres in the middle west and south, but in California, especially in Berkeley and Pasadena, some very fine community organizations have been formed.

Although the social aspect of this movement has not made itself felt in New York as it has in a number of small towns throughout the country, its artistic effect can no longer be overlooked. With two Provincetown productions in the theatre district and the Guild a Broadway institution while the Neighborhood Playhouse has interested regular playgoers, the art movement in the American Theatre is at last coming into its own. It has schooled audiences: taught them to discriminate between what is true and what is false in the drama and one has but to glance at the list of excellent plays now being presented in New York in order to fully appreciate the significance of this movement. It is doubtful whether there has ever been a time when the most intellectual theatre-goer had such a rare choice of really worthy plays, to wit: "The First Year"; "Lightnin'"; "The Bad Man"; "Enter Madame"; "Miss Lulu Bett"; "The Green

Goddess"; "Debureau"; "Mary Rose"; "Diff'rent"; "The Emperor Jones"; "The Skin Game"; "Heartbreak House"; "Mixed Marriage"; and "The Mob."

The art movement has done more than that. It is responsible for some of the finest stage designers and scenic artists in America, a few prominent examples of whom are Lee Simonson, Norman Bel-Geddes, Herman Rosse, and Livingston Platt.

A number of amazingly capable performers have also been developed, although it will probably be some time before these will become an appreciable factor on the commercial stage. As far as dramatists go, however, these institutions have already given two important ones to the American theatre, namely Zoe Aikens and Eugene O'Neill, and much is expected from Susan Glaspell, who has done some excellent pieces of dramatic writing for the Provincetown Players.

S. Marion Tucker, president of the Drama League of New York, a society, whose chief object it is to foster the art movement in the American theatre, points out that the phenomenal growth of the idea is essentially responsible for the fact that good plays are now receiving unparalleled support from metropolitan theatre-goers. He says that he has no doubt that the Theatre Guild represents the ultimate stage of the artistic theatre in New York. The league received many letters from the most obscure places in the country, asking for advice and suggestions relative to the establishment of community theatres.

### ACTOR'S SUICIDE CLOSES THEATER

Charles Vidor, young actor and stage director of the Hungarian company presenting native plays at the new Hungarian Theatre at 138 East Twenty-seventh Street, committed suicide by inhaling gas in a studio at 15 East Fourteenth Street last week.

Vidor, who was 22 years old, is supposed to have become morbid over the fact that a girl who assisted him professionally did not return his affection for her. It is also said that his depression was caused by the fact that another Hungarian theatrical company has been offering plays in the People's House, 7 East Fifteenth street, and the receipts at his theatre had fallen.

There was no one at the studio when Vidor arrived, and after writing a note in Hungarian asking that his body be cremated, he turned on the gas. The janitor of the building detected the escaping gas and found the young actor dead.

Last July Vidor came to this country from Hungary, after serving in the world war with the Central Powers. He lived with friends he had known at home, at 27 West Eighth street. They were Charles Fulop, an artist and brother of Miss Fulop, and Paul King, also an artist. There he conceived the idea of starting a Hungarian theatre, and with the help of his friends induced sixty or seventy prominent Hungarians to provide the financial backing.

According to the police, Miss Fulop, when told of Vidor's death, said: "He took my friendship too seriously." Miss Fulop is the wife of Nicolas Muray, art photographer, of 139 MacDougal street.

A Shaw play, in which Vidor had a prominent part, was scheduled for presentation at the Hungarian theatre, but the performance was suspended and the theatre closed as he had no understudy.

### JIMMIE COOPER

Jimmie Cooper who's picture is on the front page of this issue is at the head of his Beauty Revue, which is one of the successes of the American Wheel this season. He is playing at the Gayety, Brooklyn, this week.

### DIRECTOR SUES AGENT

John J. Livingston was served with a summons last Monday by Hess and Kahn, attorneys for Harry McRae Webster, to appear in the Fifth District Municipal Court to answer a charge of violating the employment agency law by collecting 10% of Webster's earnings as a director for the U. S. Photoplay Corporation, against which Webster recently began an action for breach of contract.

According to Webster's filed complaint, Livingston is a theatrical agent conducting a regular employment agency. He further sets forth that on Livingston's representation that he could secure him employment as a director with the U. S. Photoplay Corp., he paid the alleged agent 10% of his salary while employed with the film company. This percentage, according to his statement, amounted to \$495, which represents a charge of \$45 for his first three weeks' salary at \$150 a week, and \$450 for his salary of the following nine weeks when he was paid at the rate of \$500.

He further charges that Livingston is not a duly licensed employment agent, authorized to act in the capacity of one under General Business Laws, Section 172, which states that a theatrical agent must be licensed by the city; further sections state that an agent can collect only 5 per cent of an actor's salary for a period not longer than 10 weeks. The complaint charges that Livingston exacted a percentage in excess of that allowed by the law.

It is reported that Livingston has acted as employment agent for a considerable number of employees of the U. S. Photoplay Corporation, which is said to have spent close to \$500,000 in filming "Determination," the picture for the production of which the company was incorporated. It is estimated that almost half of this sum was spent in salaries; an idea of the amount of money Livingston could have made from this source alone can be gleaned from these figures.

The court's ruling in this case will probably be of great interest to a large number of actors, especially in the motion picture field, who are said to have received engagements under arrangements similar to those alleged by the plaintiff.

### BLANEY OPENS NEW ONE

The Blaney's Players opened this week at the Steinway Theatre in Astoria in "The Brat," with Ethel Valentine, Edward Pointer, Nancy Lee, Frederick Orham, Allen Ramsey and Augusta Gill in the cast.

The policy will be one bill a week, with "The Girl Who Came Back" slated for next week.

The house will be scaled at orchestra 75 and 55 evenings, and the balcony at 25 and 35, with the exception of Saturday and holiday nights, when it will be 50 and 35.

### NEW WOODS SHOW READY

A. H. Woods' production of Avery Hopwood's and Wilson Collison's play "Getting Gertie's Garter," is to open on February 14, at Atlantic City. The play is being staged by Bertram Harrison, and in the cast the following will appear: Walter Jones, Hazel Dawn, Lorin Raker, Dorothy Mackaye, Donald McDonald, Lewis Kimball, Eleanor Dawn, Adelle Rollande, Ray Walburn, Cyrus Raymond, the latter to act as stage manager.

### HARVEY GIVEN GREAT RECEPTION

WINNIPEG, Man., Feb. 8.—Sir John Martin Harvey, whose illness recently compelled him to leave his company in Toronto, received a remarkable ovation when he rejoined it here last week in "The Burgomaster of Stilemonde," one of his best known successes. The audience rose to their feet on his first appearance and insisted that he make a speech before continuing the performance.

### WIRE ARTIST INJURED

While playing at Pantages Theatre, Minneapolis, last week, Miss Rosaire, of the wire act known as "The Rosaire," fell on Wednesday, during a performance, and slightly injured her back. She was given first aid treatment by members of the bill, and was able to finish out the remainder of the week.



**POLLY AND OZ**

Direction—H. BART McHUGH

ROYAL THEATRE THIS WEEK



# VAUDEVILLE

## NEW ORLEANS ORPHEUM OPENS

### FINEST HOUSE IN THE SOUTH

NEW ORLEANS, La., Feb. 7.—The new Orpheum Theatre here was opened today with fitting ceremonies, which were attended by a group of Orpheum officials, headed by George Gottlieb, booker of the Orpheum houses, and who will also book the new theatre. The house, built at a cost of approximately three-quarters of a million dollars, is the most sumptuous vaudeville theatre in the south, and is considered the second best house on the circuit, being excelled only by the San Francisco Orpheum.

G. Albert Landsberg and Thomas Deane had charge of the construction of the theatre, which was started early last year, but delayed due to conditions in the building trades industry which made more rapid progress impossible. It was built to replace the old Orpheum house here, which had been condemned as undesirable and antiquated.

The theatre, built on what is known as the "pillar less" style, seats 2,300, all the seats being elevated, and is sumptuously furnished. Special features for the comfort of the actors and employees of the theatre have been devised, and among them is a complete musical library of classics and populars, and a fully equipped music room.

The opening bill, arranged by George Gottlieb, contained the following acts: Singer's Midgets, Patricola, Mlle. Leitzel, Bert Baker and Company, Howes and Wallace, Carleton and Bellevue, and The Three Bobs.

### CHILDREN'S SOCIETY STOPS ACT

James C. Lewis, a vaudeville actor, fifty-six years old, was arrested last week by J. F. Kenahan, a Children's Society agent, while playing at Fox's City Theatre, on the charge of having allowed his children, James C., Jr., and Maxime, fourteen and twelve years old, respectively, to appear with him in a vaudeville sketch called "The Vaudeville Gem." The act was billed as J. C. Lewis, Jr. and Co. He was held for Special Sessions in \$25 bail, at the Essex Market Court. The arrest was made at the theatre on Wednesday afternoon.

The society's agent claimed that the children were too young and frail to act the parts assigned them.

### LAUDER COMING IN OCTOBER

Sir Harry Lauder will be seen in New York some time during next October. William Morris, manager for the Scotch comedian, cables that the London season at the Palace Theatre has broken all business records, this being his first appearance in four years. The original engagement was for four weeks, but this has since been extended to an indefinite period.

### EMMA CARUS TRYING OUT PLAY

Emma Carus, now playing the Proctor theatres, leaves shortly for Arizona, to make her appearance for one week in a new play written for her by Harold Bell Wright. The title of the production is not announced. Mr. Wright is the author of "Little Shepherd of the Hills." The proceeds of this one week's showing will be devoted to charity.

### GUERITE ON FULLER TOUR

LONDON, Feb. 6.—Laura Guerite, accompanied by her manager, M. Craig, sailed last Saturday on the Osterley to fulfill a long engagement on the Fuller Circuit.

### N. V. A. COMPLAINTS

Felix Herman has complained that Jansen, "Bomskey," Trene and Company, who are appearing in "Good Times" at the Hippodrome, are infringing on his act in using the name "Bomskey," which, he says, he has been using for twelve years for comedy purposes. He claims that they use the name in the same manner that he does.

Fred La Reine claims that Time and Tide are infringing on his billing of "A Cyclone of Fun."

Billy Hallen filed complaint about the Antler Trio, alleging that they are using his "Squirrel Whiskey" gag.

Regal and Moore have asked that De Voe and Statzer be prevented from doing the toe-to-toe trick, which they say is theirs.

Grace Cameron has complained that Hanley and Stiffer are infringing on her material in their using a song bit called "I'd Be a Riot on Broadway." Miss Cameron has copyrighted the number, and says that unless the act stops using it immediately, she'll collect royalties for all the time they've been doing the number.

Bob ("Bozo") Archer complains that Tom ("Bozo") Snyder is infringing on the name "Bozo."

J. Gordon Bostock, owner of the act called "Bostock's Riding School," has complained against an act called "Crandell's Brazilian Circus." Bostock says that the Crandell act is using several bits from his act. He says that the Crandell people worked in his act for twenty weeks in 1920, and left him to do an act of their own, and have taken most of his material.

### "MERCEDES" TO OPEN IN CHICAGO

"Mercedes" will leave New York February 19 and make a trip to Chicago to open up a branch office.

En route he will stop at Pittsburgh, Cleveland and other cities, looking for new material in theatres, cafes and other places of amusement, in an endeavor to get new faces and novelties.

"Mercedes" expects to be gone about ten days.

### VAN HOVEN GETS 26 WEEKS

Van Hoven, self-styled "dippy mad magician," is booked in this country for 26 weeks, following which he returns to England to fulfill some contracts abroad. As it is, he was compelled to set back several Continental offers under a three months' notice clause, to accept bookings in America.

### KINNEY TO DO OLD ACT

Hubert H. Kinney, formerly of Kinney and Corrine, has joined with Margaret Shelby, and will revive his old dancing act. Tom Tucker, accompanist with the original act, and who has recently been with Fay Marbe, will again be accompanist.

### LYNTON & ROBERTS FOR ENGLAND

Pelham Lynton and Edward Roberts, who do a comedy act known as Lynton and Roberts, have been signed for a tour of the Moss time in England, through Bruce Dufus, and sail in May. They open at the Grand, Birmingham, the first week in June.

### ACT BOOKED ON PANTAGES

"Yes, My Dear," a comedy production featuring Nat "Chick" Haines, and produced by Scibilia and Brooks, opened a tour of the Pantages time at Toronto on February 7. The act is booked over the time for thirty-five weeks.

### HYDE PRODUCING REVUE

Victor Hyde placed in rehearsal this week a new revue which is to be featured at the Nankin Gardens, Newark, and known as the Victor Hyde Revue.

## MILES TO BUILD NEW HOUSE IN SCRANTON, PA.

### ANNOUNCES NEW POLICY

Charles H. Miles, who owns and operates the Academy Theatre, Scranton, Pa., which now houses a stock company, has filed building plans for the rebuilding of the Lyceum Theatre in the same city, which was destroyed by fire prior to the war. The Lyceum, which is expected to be ready for opening in the fall, will house vaudeville and pictures, the vaudeville to be booked through Fred Curtis and the Pantages office. The Academy will become the home of legitimate productions. It will be remodelled, beginning May 1st, at which time, building on the Lyceum is expected to start.

The Miles Theatre in Schenectady is to be renamed the Van Curlier, and will hereafter house a stock company to be operated by Joe Payton, beginning February 14th. The change in name was requested by citizens of the city who desired to retain the name of the great citizen on their theatre.

Mr. Miles announced last week that there would be no reduction in prices or wages in any of the theatres under his control throughout the country. He ascribed as the reason for this his existing contracts with labor unions, which have still some time to run, and under which he has guaranteed wages to all of his employees, regardless of labor affiliations. Also, operating expenses could not be reduced, nor actors' salaries cut until road and living conditions improve.

### CITY THEATRE RENOVATED

Renovations costing \$50,000 have just been completed upon Fox's City Theatre. These renovations include the rebuilding of the front lobby, the building of a new marquee, and electric signs. The redecorating of the interior, men's rooms, and a complete change of scenery for the stage, new stage lights, and equipment. John Zanft personally supervised the work.

### HODGES TRIES A NEW ONE

Jimmy Hodges is to play a route of full weeks over the Poli time with a condensed version of "My Havana Girl," in which he will appear himself. The show opens in Bridgeport on March 7, and will play a full week in each house. This is the first time that such a departure has been made in the Poli houses.

### MIKE DONLIN FOR VAUDEVILLE

Mike Donlin, the former ball player, who has been appearing in productions during the past two years, will open in vaudeville next week in Morristown. He will work with Mary Maxfield in an act written by Andy Rice. Rosalie Stewart is directing it.

### SEYMOUR GOING TO ENGLAND

Louis J. Seymour, English comedian, sails on March 22 for London, to open at The Empire, Glasgow, Scotland, on April 4, to play three years' bookings in England. Seymour is also arranging to take over several American acts.

### HAROLD CONWAY ILL

Harold Conway, director of publicity for the Orpheum Circuit, was absent from the office last week, due to illness which compelled him to rest up. He spent the week at his home in Forrest Hills.

### SHAFFER BACK AT CROTONA

Fred M. Shafer, who for the past five months has been in Detroit managing the Miles Theatre there, returned to his post as manager of Fox's Crotona Theatre last week.

### NEW MOSS OPENINGS ANNOUNCED

The opening dates of the two Moss houses in The Bronx have been settled. The Atlas will open in September of the coming season, and the Grant will open in March, 1922. Both houses will play a split-week policy of six vaudeville acts and a feature film. They are both being built on the same design as the Moss' Coliseum, and will seat 3,500 each. Incidentally, an orchestra of twenty-five pieces will be placed in each house.

The Atlas, which is situated at 161st street and Prospect avenue, will have two entrances, one on each of the streets named. Each house, it is estimated, will cost a million dollars.

### ELLA SHIELDS RETURNING

Ella Shields, the male impersonator, who is playing an eight weeks' vaudeville engagement, will sail for England on March 16. She is booked to open at the Moss' Empire Theatre in Liverpool on March 26.

Miss Shields, who is an American, has been in England for eighteen years, during which time she made only two trips to this country, for the purpose of visiting her home. She is very popular in England and has been booked solid on the Moss Circuit.

### JR. ORPHEUM FOR LOS ANGELES

Work on the building of the Jr. Orpheum Theatre in Los Angeles was begun on February 1. It is expected that the theatre will be completed at the beginning of next year. This makes the fourth new junior house now in the process of construction, the others being in San Francisco, Kansas City, and Minneapolis. Work on the Junior Orpheum in Oakland, California, will get under way in a few weeks.

### HARRY PUCK TO DO BIG ACT

The newest act to be presented by Seabury and Shaw, will open for the first time this week in Paterson, billed as Harry Puck. Billie Shaw wrote and staged the revue, which is called "Everyman." With Puck are five girls: Mabel Percival, Ruth Savoy (formerly with Harry Carroll), Ina Alcoa, Gloria Archer and Virginia Millar.

### "LINCOLN" SKETCH FOR HALL

Howard Hall is to be seen in a vaudeville version of "A Man of the People," in which he recently appeared, provided negotiations can be satisfactorily completed, according to a report made last week. Jo Hart, it is understood, is interested in the production of the act.

### "BLUE BIRD FROLICS" PICTURESQUE

CHICAGO, Ill., Feb. 7.—Albert Bouche's "Blue Bird Frolics," at the Marigold Gardens, is a diversified entertainment of color schemes, gorgeous costumes, dancing and picturesque assemblies. The revue was shown for one month in Montreal, prior to its appearance here.

### ADLER GOING TO ENGLAND

Felix Adler, the vaudeville performer, is planning to go to England, and expects to book passage to sail within the next ten days. This week Adler is appearing at Loew's American Theatre the first half, with the Metropolitan for the last.

### COMPLAINS ABOUT TANGUAY

Anna Chandler has filed complaint with the N. V. A. against Eva Tanguay, claiming that Tanguay's plant is using the same idea of patter as Chandler's pianist does in his opening patter, in fact practically the same words.

### MOSS' TREASURER MARRYING

Miss Rose Kaplan, who for the past three years has been treasurer for the B. S. Moss Circuit of theatres, will be married on Sunday, February 20, to Louis Lichter, a non-professional. The couple will go to Palm Beach for a month's stay.



# VAUDEVILLE

## PALACE

The Choy Ling Hee Troupe did some poor magic, some fair juggling and contortion work, and a good closing stunt, two hanging by their hair from suspended ropes and doing a variety of tricks.

Dooley and Storey hit the second spot a wallop; the act has been reviewed in detail in these columns before. They were a decided hit taking four bows.

Dugan and Raymond had them laughing constantly, getting one on top of the other. Some of the talk is brightened up with new material. Went over big, taking a number of curtains.

The reviewer did not think the dress of Yvette Rugel, who came next, as becoming as others he has seen her wear, otherwise what could possibly be said about the act? It was an artistic triumph viewed from any angle; in fact, she was a RIOT in capital letters. Her attack is immense and she never misses fire, but hits on all six, ALL the time. After many bows and encores, Johnny Dooley came on and the two did "I'm Sorry I Made You Cry," Dooley getting a gale of laughter with his comedy and particularly with that fall to the floor against the drop which descended with him. The applause increased when Jack Leonard was called on by Miss Rugel for a bow; he is a wonder and one of the very best accompanists in vaudeville.

So much applause was received by the act that Dooley, after many bows, was forced to make a speech by insistent demand. He referred to the fact that he was glad because "mom" was out in front and that she was "the producer—of the Dooleys."

Bushman and Bayne followed in a weak, poorly written sketch, incredibly conceived, and unworthy of anyone's efforts.

Bushman did as well as he could with the material at hand, the butler was good in his part, and Miss Bayne not as bad as other screen stars we have seen, but might correct the forcible intaking of breath following some of her speeches. The best thing about the act was the set, which looked pretty and impressive, particularly the large illuminated bell which hung centre.

Lew Dockstader, who opened the second half, held the stage for twenty-two minutes. He got many laughs but the act could stand considerable curtailment. Dockstader is a great performer and gets the most out of his material.

Ella Shields is perhaps the best male impersonator, on this side of the pond at least. Her voice is low and mannish, her work the quintessence of artistry and refinement. She did essentially the same act as upon her previous visit to the Palace, by far the best characterization being the shabby genteel and her singing of "Berlington Bertie from Bow," which in her hands is a classic gem of the first water, nothing finer having ever been seen by the writer. After so many bows that we lost count, Miss Shields sang an encore, a ballad by Haydn Wood "Down Everybody's Way." She bowed again and again and received many flowers, one basket of which was decorated with a couple of small American flags. Miss Shields kissed the flags and, after another bow, made a speech in which she said she was glad to get back home again and awfully happy.

Santly and Norton had a very hard spot, many walked after Ella Shield's act, and still more during their act, for the hour was late. They did the same turn that has been reviewed several times with the exception of the published songs used, and went over fair considering the circumstances.

Bostock's Riding School closed, one of the girls doing some graceful and daring riding feats and the plants from the audience getting many laughs in their efforts to emulate their predecessors. H. W. M.

## VAUDEVILLE REVIEWS

(Continued on Pages 10 and 11)

### HAMILTON

The show ran fairly well on schedule time, Monday afternoon, which is rare here. Rice and Ward, programmed for third spot, were out, Frawley and Louise taking their place.

Perhaps it was due to the fact that there were so many women that the audience was cold for Margaret Taylor, who opened. But even with her pretty looks, Miss Taylor can greatly improve her offering by doing less talk, especially on the wire.

It's about a year and half since Bartram and Sexton showed their act to the East for the first time, and here they are playing number two spot. Most assuredly, it is not the fault of themselves or their act, for they make up about the best two-man singing act to be seen on the two-day. Because they go some of these other two-man acts a lot further, by showing, not only dandy voices, but excellent arrangement of routine, and possess something that some of the others lack, and that is, showmanship. Bartram and Sexton are finished performers, in every meaning of the word, and can hold down a next to closing spot with ease, even though they haven't phonograph reputations.

In doing a singing and talking act, it isn't always necessary to "panic" the audience or "knock 'em off their seats" to be a hit, and leave the audience wanting to see more of the act. Frawley and Louise left them with that impression, and yet do nothing that is sensationally extraordinary during their act. They're just a likable couple, with an entertaining act, which they know how to sell.

Leo Carrillo can be included in that same category. Carrillo doesn't do a Mosconi dance, or sing a McCormack song, but on the sheer strength of his personality, and that smile which warms his audience to him, stopped the show. Carrillo has found successfully that very difficult art of getting intimate with an audience, and not familiar. There's a big distinction. Carrillo's style is the kind that invites a welcome smile and a "Hello, Mr. Carrillo!" hand, instead of the slap on the back and a "Hey, there, Leo!" This audience prefers Carrillo's type to the latter. His material is very clever, and he himself is an artist.

Since we have mentioned the word artist, let us add the letter "e" to the word, and bring out Miss Juliet, artiste. Her impersonations do not seem to omit anything. Audiences will never tire of performers of her type. In fact, they can't get enough of her. All of which attention and favor she deserves.

Maud Muller and Ed Stanley followed the "Topics of the Day" in opening the second half. Miss Muller's comedy is delivered to good effect, and Stanley does good work as straight man. The finish needs strengthening.

Pearl Regay, with Roy Sheldon and the Rialto Five Jazz Band followed. Miss Regay's acrobatic dancing has improved vastly since the writer last saw her, about two years ago or more, with Lester Sheehan. The shimmy business, however, is slightly out of her style of work. Roy Sheldon is a neat appearing juvenile and renders good support. The Rialto Five play as well as the average jazz band in vaudeville, but show some versatility in one or two song bits.

Eddie Buzzell and Peggy Parker are favorites, and went well. Some of the material needs replacing with newer lines. Also, some lines that won't be on the blue order.

Adelaide Hermann closed with her magic offering, holding them in nicely.

G. J. H.

### EIGHTY-FIRST STREET

An evenly balanced, entertaining and well-arranged programme holds sway at the Eighty-first Street Theatre this week. The Maxine Brothers are ably assisted in some strong-arm feats by Bobby, a most clever canine. Bobby's ability to mimic the human duo was well appreciated, as attested by the number of giggles and the ensuing applause. The turn is a good opening one, and gave the necessary momentum to the bill.

Jed Dooley, through the medium of a lot of hokum and some ability with a roye, garnered quite a few chuckles, and the end of the turn brought with it three legitimate bows. Dooley to some extent is versatile. He enters on a unicycle, cracks a gag or two, and then goes into a song. Dooley is anything but a singer, but the lyrics of the number caught on and won a few laughs. He then does a dance, and while the audience is wondering what it's all about, tells them of numerous other things he could do if he wanted to. A bit with a saxophone and some gags follows, during which the "and company" of the act enters. Her pulchritude and her unconcealed charms detract attention from Dooley for the time being. And with reason, as Miss "And Company" is anything but mean to look at.

Will J. Ward and "Girls" have an entertaining turn comprising music and vocalization. Five girls work with Ward, four of them being pianists of no little ability, while the fifth works a duet with Ward and leads in the finale. The outstanding hit of the turn was scored by one of the piano-playing misses, through the medium of several published numbers. She sold "Broadway Rose" so well that the audience just begged for more, and more she gave them. Her vocal efforts constitute a bright spot in a good act. Two of the other young ladies also put over several published numbers effectively, while Ward went big in a comedy number concerning prohibition, and also handed them a number of hearty laughs with some Gaelic yarns.

The Great Lester need sidestep to no one as far as throwing his voice is concerned. His ventriloquial turn is a delight from start to finish, and the manner in which the dummy works makes it hard to believe that it is not human. The cross-fire is replete with meat and all of it found a vulnerable spot out front, while a telephone bit wherein the incoming voice is heard won an emphatic hand.

Mr. and Mrs. Jimmie Barry had them laughing through the greater part of "The Burglar" skit. Both members of the team are evidently popular at this house, as they got a rousing hand when they came on. Barry's delineation of a country yokel who brags about the pace he has been setting in the big city is done most effectively. His wife acts as a perfect foil and her contagious laughter also aided Barry in getting his stuff over.

Karyl Norman practically stopped the show in closing the vaudeville part of the programme. As an impersonator of the female of the species it is doubtful if he has a peer at the present time, and his wardrobe display and vocal efforts met with such a spontaneous outburst of applause at the close that three encores were necessitated.

J. Mc.

### DANCER BREAKS FOOT

Juvo Marconi, the premier dancer in Tom Rooney's "California Bathing Girls," broke her foot during a performance at the Temple Theatre in Syracuse last week, and was removed to a hospital for treatment.

The act is continuing without a dancer for the time being.

## RIVERSIDE

Raymond Wilbert, billed as "the unusual fellow," opened the afternoon's entertainment with a hoop-manipulating act that differs from others of its kind only in the remarkable amount of personality and original style of presentation possessed by Wilbert. He does a routine of standard hoop stunts, and does them well. Patter of a topical and somewhat universal type is also employed.

Sheldon and Daily, two girls, in the usual singing and piano act, were number two. The girl who does most of the singing has a pleasing voice and personality combined with a good delivery. The girl at the piano can put over a number also, and harmonize with her partner. The act suffers from the age of some of its numbers, which could be replaced very handily by some new ones. They scored in the position taking several bows.

George M. Rosener, versatile character portrayer, held the third position. His act is entitled "The Anthology of an Old Actor," and is built around a star of days gone by. It affords Rosener a chance to display his ability to portray divergent characters, and stamps him as a dramatic actor of no mean ability. Comedy, pathos and drama are blended admirably. He was a tremendous hit, receiving an enthusiastic reception from an audience that realized the remarkable qualities of his act.

Demarest and Collette, in their pot-pourri of entertaining nonsense entitled "Strings and Stringers" followed, and had little trouble in registering forcibly. Demarest is a comedian who works fast and never lets his audience get away from him. Miss Collette is an excellent foil for his comedy, and plays her violin pleasantly. He dances, "kids" around, and plays a cello and violin well, besides. They had no trouble at all getting over, retiring to a salvo of ardent plaudits that were well earned.

Charles Withers and company, in "For Pity's Sake," can still make them laugh, and notwithstanding the fact that they followed to such hits as Rosener and Demarest and Collette made, had little trouble in causing a paroxysm of laughter throughout the audience. The travesty enacted on the miniature stage has been somewhat changed, and the company reduced, but the effect is the same. No let up in the number of laughs was noticeable, and although the audience was well acquainted with the act, they laughed and liked it just the same. This standard bit of travesty remains a landmark in vaudeville.

William Ebs, assisted by a midget, and a ventriloquial dummy, as well as the usual ventriloquist's setting, presented his novelty offering, and scored. The disclosure that the second "dummy" used was a human being of miniature proportions came as a surprise, and was a welcome surprise, too. The turn is a distinct novelty and is different from other ventriloquist acts. Therein lies its value.

William and Gordon Dooley presented their revue, "Two Vagrants," and did very well indeed, the folks here taking a liking to them. The boys are funny in several scenes, take some thrill-producing falls, and have an excellent trio of assistant principals, in Arthur Hartley, a personable juvenile with a voice and nimble feet; Helen Paterson, an ingenue who sings, dances, wears clothes well and has an abundance of good looks, personality and a figure that rivals Venus; and William Foran, who does character bits capably. Six girls lend atmosphere at the necessary moments. The settings and production are commendable.

The Girard Brothers, in an equilibristic offering, concluded the vaudeville bill and held the audience intact until the finish of their act. They are well-built fellows, with good muscular development, and work in slow time. They were received as they deserved to have been, heartily. S. K.



# VAUDEVILLE

## ALHAMBRA

Several changes were made in the arrangement of the bill on Monday night, from the original programmed position of the acts.

Samsted and Marion led off with their "Bachelor's Vision," which, through error of the printer, was billed as "The Bachelor's Version." At any rate, they gave a pleasing version of how a strong-man act should be done, and went over very nicely.

It took a little time before Edwin George got them warmed to him, but he got them, and before he was through, received some very big laughs and applause. George is as entertaining as ever.

After a long prologue of films, showing a synopsis of the different features in which Mabel Taliaferro has appeared, the sketch "Connie" was offered. Miss Taliaferro looks sweet, and has two fairly good supporters, but the material misses fire. The action is too disconcerted, and isn't worked up to properly. It seems that the author hadn't half decided as to whether to make the playlet a farce-comedy or a dramatic offering. It shows possibilities, but should be worked over to develop them. At present, the offering runs nicely up to the climax, where the boss discovers the frame-up between his butler and Connie, but from there on goes into all sorts of angles.

Lew Hilton and Ned Norton went over well with this audience, which consisted for the main part of people who could understand the Yiddish used entirely too often by Hilton. The latter, by the way, seemed to have a party of friends in the audience, and insisted upon working to them most of the time, which undoubtedly accounts for most of the laughs and applause. Given an audience, such as the Hamilton, Riverside or the Palace; in fact, any house but this, the Royal, and the other houses with audiences that understand the language the act might offend rather than please. There are about five lines in the act that haven't been done by various others.

We've been trying to think of a simile to bring in to compare the change in atmosphere in viewing an act of the above type, and then changing suddenly to one of the type of Riggs and Witchie. It would require the pen of a Barrie. At the risk of being called too enthusiastic, the writer must say that Riggs and Witchie have without a doubt the most beautiful dance offering in vaudeville today. The staging is par-excellence. And the ability of the two, especially that of Riggs, will soon have them being hailed as the second Adelaide and Hughes. Both are thorough artists, in every movement they make. Mack Ponch, their company, who plays the violin, displayed not only ability to play his instrument, but the ability to conduct an orchestra very effectively.

Jack Inglis opened the second half with hokum, of a better style than Hilton offered, but didn't do as well. His material is funny, and most of it is very clever. The old "hat" dramatic bit, and different telephone gags, were the hits of the act.

It is a week since the writer caught Nat Nazzaro, Jr., and company for the new act department, and it must be said that that one week has done wonders in the way of improvement for the act. Nazzaro worked better, and so did Viola May. The band, especially, were a hundred per cent better. The trombonist does some great work that excited some comment from those around the vicinity of the reviewer. The "song plugger" still seems to be the applause hit of the act.

Gallagher and Rolley kept them laughing with their "Palm Beach" offering, which is a dandy successor to "The Battle of Whattense." The material is clever, and a better straight man than Ed Gallagher for Joe Rolley's black-face comedy couldn't be found.

The Lind Brothers closed with a ladder act novelty, presented in novel manner, that held the audience in to the last stunt.

G. J. H.

## SHOW REVIEWS

### ROYAL

The Sterlings pinch-hit for the Five Musical MacLarens in the opening spot, the latter turn cancelling because of illness of one of the quintet. Some feats on roller skates by the man and woman were accorded a fair hand.

Millard and Marlin are two youthful entertainers who did themselves justice in the deuce position. The girl of the duo has a likable personality and is also a clever little comedienne. Millard is a most suitable partner, and in a Bowery dance, a Chinese bit and several other numbers they won the approbation of the patrons, earning three legitimate bows.

"The End of the World," Aaron Hoffman's comedy playlet, was a first-rate mirth manufacturer a few years back, and its revival with Sam Liebert shows that it is still able to bring down chuckles galore. Most of the lines have seen their best day, but they are effectively put over by Liebert and the supporting company, consisting of Merle Bowney and Marie Lawrence. The story is familiar, concerning the efforts of a young couple to cruise out on the matrimonial sea, against the wishes of the young man's father. The latter is a firm believer in the philosophy of a certain Toplitsky. The young lovers make him believe that the philosopher has predicted the end of the world on the night the action takes place, thereby winning his consent to their marriage.

The Innis Brothers offered nothing but foolishness, but they offered it in such a manner that they easily earned the applause honors for the first half. Their nonsensical dialogue and hokum was good for any number of laughs and, topped off by their eccentric dancing, left the out-fronters begging for more.

Eva Shirley, assisted by a quintet of syncopators and a jazz dancer, was a solid hit. Miss Shirley has a sweet even-toned voice, and all of her vocal efforts were enthusiastically received. During the interim between songs the accompanists struck the fancy of the audience with their jazzy melodies, while Al Roth gyrated and shimmed to emphatic plaudits. For an encore Miss Shirley offered a new ballad. A song plugger assisted from a balcony box, but adds little to the act, and might be eliminated without detracting anything from the turn.

"Topics of the Day" were woefully weak, as far as getting laughs were concerned, and did nothing more than fill in. Polly and Oz, a cute little miss and a dapper chap at the piano, started slowly, but before the culmination of their turn easily caught on and registered one of the hits of the bill. The girl is the backbone of the act, her partner doing little more than accompanying at the piano. She sold several popular and comedy numbers in good style, and earned a legitimate encore with a rube bit for a close.

Bobby McLean gave the customers a close-up on his reason for being a world's champion, and his turn on ice-skates was productive of salvos of spontaneous applause. Prior to the appearance of McLean his match races with Matheson, the Norwegian flyer, which took place last winter in Europe, are flashed on the screen. Jack Pomeroy, and Burke and Blue assisted.

Ruth Royce pranced on in her nonchalant manner, told how she'd do it if she liked, and she did. She can get enough comedy out of a syncopated offering to satisfy any audience, and this one was no exception. Miss Royce stopping the show in the next to closing spot.

The Osborne Trio, comedy equilibrists, brought the bill to a close, and held practically all of them in to the finish. J. M.

### COLONIAL

Mme. Jewell's Mannikins opened the bill and held the interest; they are well worked, novel in construction and manner of presentation, and make a good opening turn.

Russell and Devitt did not hit them as much of a wallop as when last reviewed, but got over nicely.

Rice and Ward, who have been reviewed in these columns in detail not so long ago, gathered many laughs, mainly through "Pop" Ward, who can scarcely be called a rising young comedian. He is just as funny, however, as he used to be in the days of Ward and Curran. Miss Rice does a number of imitations, some more clever than others, and gets hands for her efforts.

Margaret Young took her usual brace of encores, and put her numbers over strong. She does one coon number in a manner strongly remindful of Bert Williams. After many bows, she was forced to make a speech of thanks.

Jay Dillon and Betty Parker registered solidly, closing the first half. Since the writer last saw them they have added considerable material, put over a number in which are incorporated hits from current musical attractions well.

The talk on the sofa in the red glow from their former act was used and received a number of good laughs at the witty dialogue. They took several bows.

Bert Levy whistled and drew a number of heads, using a special apparatus that reflected his work upon a screen. Some of them were better than others, the dog's head, if not stenciled, being one of the cleverest.

Levy then came out in "One," said that Harry Carroll, who followed, had asked him to do something while they made the set.

Levy then told several jokes and did a recitation that he tried out at the Elks some time ago, and which was reviewed in these columns under New Acts.

He got a few laughs on the Englishman's remark about the electric sign with a lot of lights as being "Rawther conspicuous." He then told one about a couple of Jewish people in a restaurant eating ham and eggs, and the waiter saying to another customer that the reason was because he didn't think they were "Oxidized." This did a flop; Levy admitted that it all wasn't in his line, and we agree with him, again. The poem attempted was not much better, the "Walk Right Up and Say Hello," by James Whitcomb Riley, and the "Thank You," by Bert Levy, failing to draw much of a hand.

The Harry Carroll Revue has quite a number of changes in the cast, and these have reacted to the disadvantage of an act that we have several times referred to as the fastest and best of its kind in vaudeville. Harry Laughlin is now in Harry Miller's place, and while he sings somewhat better than Miller, the dancing is worse. The Goslin Twins sing better than the others, but their dancing is not as good; Fern Rogers seemed in poor voice, but at her best is not Grace Fisher. The act as a whole seems to have slowed up considerably, even Carroll did not seem to have his heart in it or work with his usual pep.

Ben Bernie in the next to closing spot was rather a disappointment. Whether it was because he followed the Carroll act or not, or whether he needs some new material or what, he just went fair, that is for him.

The Aerial De Graffs in a good gymnastic act in which the woman did some iron-jaw work, have a snappy turn that went over well considering the empty house.

H. W. M.

### AUDUBON POLICY TO CHANGE

William Fox's Audubon Theatre will shortly inaugurate a change of policy, it is said. The house is, and has been, running for several years six acts of vaudeville and a feature film, doing two shows on week days and three on Saturdays, Sundays and holidays. The new policy, it is said, will place the house on the same basis as the Capitol Theatre in entertainment. Whether the house will show feature films only, or will present, in addition, entertainment on the style of the Capitol or the Strand, is now being considered by the Fox people. However, that the house will no longer run its present vaudeville policy is definite.

This is largely due, it is said, to the tremendous competition the house has had to put up with since the opening of the present season, when the Coliseum opened. The Audubon is situated at 168th street and Broadway. The Coliseum, also featuring pictures, and six acts of Keith vaudeville, is at 181st street and Broadway. To add to this, Loew's Rio, at 159th street and Broadway, also features first-run films. And at 145th street and Broadway is Keith's Hamilton, featuring big-time vaudeville.

Although the Audubon has been supplied with Shubert headliners from week to week, they have continued playing up the feature films, but business has not increased as the Fox people thought it would.

The new policy will not include a change in the prices of admission. In fact, the plan is to give a show on the style of the Capitol Theatre, or Strand, for the present prices, which range from twenty-five cents to seventy-five cents. The orchestra, which now consists of twenty men, is being enlarged to make room for more musicians, which gives rise to the belief that a large symphony orchestra will be employed. The house seats 3,000.

No verification of the above could be obtained at the Fox offices.

### V.M.P.A. ISSUES BOOK FOR ACTORS

The Vaudeville Managers' Protective Association has issued a forty-eight page booklet of instructions to vaudeville artists, regarding the handling of their baggage. This booklet is the result of the arrangements made by E. F. Albee with the various railroad heads throughout the country, whereby the vaudeville artist is now assured preferred attention for his baggage, providing he co-operates with the railroads by seeing that his baggage reaches the station as early as possible, and that each piece is labeled with the large N. V. A. stickers with the red borders. These can be procured from any theatre manager or stage manager without cost. The act is requested to have its name plainly written on the label, and to replace the sticker whenever it becomes faded or worn.

In case of baggage delay, the artist is instructed to refer to the letter from the president of whatever railroad is involved, which appears in the booklet, and refer all details promptly to E. F. Albee. Various other bits of advice are contained in the pamphlet.

Many of the largest railroads have promised their co-operation.

### ETHEL LEVEY TO PLAY RETURN

Ethel Levey will play three more weeks of vaudeville before returning to England. She will open at the Riverside, March 28, play the Orpheum, then a return date at the Palace. She sails for England on March 22. Miss Levey in her recent engagement at the Palace broke all records for attendance at that house.

### MEHLINGER DOING A SINGLE

Artie Mehlinger has signed for a tour of the Loew circuit as a single opening at the American February 14. He was formerly of the team, Mehlinger & Meyers.



# VAUDEVILLE

## AUDUBON

(Last Half)

If one were to look at the names offered on this bill, in one act, he'd get the impression that a Shubert Sunday concert was playing. At any rate, the names served their purpose, and business made the house look like old times on Thursday night. Not only did Jackson have names of performers to attract, but also featured for a film, "Isobel," which drew many.

The Al Golem Troupe offered a number of new stunts that haven't been done in the acrobatic line by other acts. These were shown particularly in the pole climbing. The troupe consists of two men, a midget, and what is supposed to be two girls. We use the term "what is supposed to be," for one of them looked as though it was a female impersonator doing the work. Regardless of looks, the work was sensational.

Gamble is another who does an act that is different. We've often wondered why Gamble doesn't make use of the facts that he has been before the Harvard University board, and that he counted all those parades during the war. Gamble's work with figures is familiar to theatrical people, but with the proper amount of publicity, he'd make the big time as a feature, easily. For there isn't another in vaudeville who does an act of that sort.

Followed then Jimmy Hussey's Revue, which consisted of three scenes that are to be used in Hussey's show. Considering that it was only the second performance that the scenes were done, and that most of those in the cast had never read lines like they were doing before, every bit of credit possible should be given them. Hussey did his familiar character and was one of the features. George Price had quite a bit to do, and he made the most of it. Price read all his lines effectively and considering that he has been a specialty artist heretofore, did excellently. Every line got a laugh. Mae West is another who was quite a surprise. Miss West has always been associated with rough line and jazz songs. Imagine, then, Mae West doing Hebrew character, and what's more, doing it effectively. Miss West showed that she, too, is versatile. Beth Stanley is another little girl who up to now had to stand around and look pretty or sing a song in shows. She showed more than possibilities. One must not forget Moran, of Moran and Wiser, a juggler, who did character work, and also brought home a few laughs.

Following the news reel, Jack Strouse, who had appeared in the revue, did his blackface single. Strouse is a fair performer and his singing got him over nicely. Ruliff and Rulowa, have a very pleasing ballet offering. It will be fully reviewed under "New Acts." They closed the vaudeville portion of the bill. G. J. H.

## HARLEM OPERA HOUSE

(Last Half)

Sherman and Rose opened the show with a dancing act. While the duo are both clever exponents of terpsichore the turn involves nothing more than mere routine. The male member won an emphatic hand in a single number while both went off to a fair hand via a whirlwind dance for a close.

Albert Richard kept them chuckling throughout the ten minutes or so he held the boards with a ventriloquist offering. The conversation with the "dummy," who is supposed to represent Richard's son and heir, concerns Richard's penchant for pulchritudinous women. The son threatens to tell his mother what happens when he and his dad go out for a Sunday stroll unless the latter comes through with a nickel. The usual song is used for a close and resulted in three bows.

Brooks and Philson are two likeable little misses who please with a number of vocal selections well presented. They open with a published number. A comedy number follows after which one of the duo comes out in crinoline dress as the girl of yesterday.

"If the Girl of Yesterday Met the Girl of Today" leads to a clever bit between the two and wins such applause that an encore was necessitated.

"Serving Two Masters," a crook playlet, held the rapt attention of the audience for about twenty minutes and scored emphatically. See "New Acts."

Clark and Verdi put over their comedy in Italian dialect as effectively as they have been putting it over for years. At this house they did not bring into play the bit where one of the duo is a vendor of statuettes.

Josie Rooney was the recipient of a big hand when she came on and at the close of the bill the applause which she and her two male assistants had received had more spontaneity and volume than that accorded any other turn. The best hand was occasioned when Miss Rooney gave an idea of her brother Pat's dancing. J. Mc.

## SHOW REVIEWS

### PROCTOR'S 58th ST.

(Last Half)

The Ovandos, man and woman, xylophonists, opened the bill fairly well with several operatic selections. The man puts enough force in his playing to drive railroad spikes, but the audience seemed to like it. Finished with a medley of published numbers to fair applause.

Entering in a vampish black gown Corinne Arbuckle sang one of the blue law blues songs so much in evidence at present and followed it with a Chinese number in Oriental costume. An Irish ballad carried the house by storm, naturally, and as an encore she delivered a mammy song very effectively, garnering a rousing hand.

Bowers, Walters and Crocker, "The Three Rubes," are doing their old act which consists of the old style hick dancing, with tumbling variations, which was well received.

Opening with a special drop showing them silhouetted on a window of a chop suey restaurant, Simpson and Dean got over some weak gags through the medium of flashing them on cards up against the window in the style of cartoon conversation. After showing the man drinking from a flask, they came out front and ran through a series of jag dances, inebriate songs and souse conversation which was loosely strung together and, while some of the jokes got laughs, it was probably because they were recognized as standardized articles.

Larry Harkins and Company are billed as the headliners, but why so is hard to say. Consisting of a four-piece orchestra the four boys open with a jazz number, noisily done and then two of them sing a published number in a manufactured style. A violin solo with piano accompaniment was poorly done. The violinist seemed nervous and couldn't seem to find the right notes at times and the pianist seemed to forget that it was the other fellow's solo. As a whole the act lacks smoothness and professional atmosphere. The one bright spot was the finishing song, sung by one of the boys, who has a tenor voice of exceedingly good quality, which got a good hand.

Rome and Wager, with their comedy, most of it centering around hooch carried in a small-sized rubber hot-water bag, got across in spots, and the singing, especially the girl's, was good.

Three women and a man in Spanish dances, billed as The Four Espanoles, went through some really good dances, especially the women's. One of the women sang a Spanish song. Her quaint style of delivery was very well received. H. E. S.

### PROCTOR'S 125th ST.

(Last Half)

Ross and Foss are two versatile performers who might appear to better advantage further down on the bill. Their songs and musical efforts won them a good hand in the opening spot and they were recalled for an encore. The male member of the team plays various musical instruments with equal effect, while the woman, besides being a good pianist, has a fairly good singing voice. A duet for a close won emphatic applause.

Frank Morrell was on a little early and his stories, told in blackface, met with only a lukewarm reception. He got his best laugh when he mentioned that the manager was thinking of installing beds so that those patrons who don't care for an act might take a nap. All of which might not be a bad idea. Morrell sold a published ballad to a hearty hand for a close and had to come back with another.

Una Clayton and Company, in a comedy playlet entitled "Collusion," won successive laughs as well as a big hand at the close. Miss Clayton, as an artist's wife who wants to get a divorce just for the fun of it, reveals herself as a clever comedienne, while the supporting cast is also capable. She employs a female friend whom she has not seen for some time to act as the other woman. While the husband and the friend are rehearsing the parts they are to play in a restaurant preparatory to securing evidence the little wife goes almost frantic. She soon decides that a divorce may be all right for others but not for her and friend husband agrees.

Ming Toy, after selling several vocal numbers effectively, proves a surprise when, what to all appearances is a clever little Chinese girl, removes a wig and stands revealed as a boy.

Dody and Burman offered a number of old gags, but they put them over in a manner that won laughs. Some "nut" antics, a few published numbers and more gags round out the turn.

Henrietta de Serris, in a posing turn, brought the show to a close. J. Mc.

### CITY

(Last Half)

The Freehand Brothers, in an acrobatic novelty offering opened the show, and went through a routine of strong man and balancing work that won the approval of the audience. They work in summer street attire, and look neat from the front. The ease and perfection with which they performed is worth commenting upon. They were well received.

Harry and Neta Rose, boy and girl, in a pot-pourri of song, dance, music and comedy, held the second position and made a very favorable impression indeed, closing to four solid hands, which is very good indeed for the number two spot. They looked and worked well, both possessing a youthful appeal which did not fail to attract the attention of their audience. See "New Acts."

Edward Keenan and Company, in a dramatic sketch entitled "Justice," were third. The audience presented quite a study during the course of this act. The turn is a straight dramatic offering without a semblance of comic relief, and yet they were perfectly quiet, and every word was clearly heard. Not only did they listen intently, but they applauded heartily the dramatic passages and the conclusion. The act tells the story of a neglected boy and the depths to which he can sink. Keenan plays the youth, and does it with a whole-some naturalness that is impressive. His support is good.

Lucy Monroe and Kenneth Grattan, in a comedy skit, held the fourth position following the interruption by way of a news reel. They won numerous laughs and went away with a good-sized hit as their portion. See "New Acts."

Howard and Craddock, two colored entertainers, in a singing and dancing carnival followed, and "cleaned up."

Ralph Herz, in the seventh position, offered a short bit of entertainment in which he showed that he still retains his hold on an audience no matter where he may be. He was well received in his rendition of two comedy and one dramatic number.

The Rose Revue, a singing and dancing oddity, closed the bill. The act is composed of two women and one man. The man does the vocal work and the women, the dancing. The blonde girl is especially spirited in her work, and won the heartiest plaudits of the audience. The man sings well, but should smile once in a while. The other girl does her portion of the work nicely. George Walsh, in "17," was the feature. S. K.

### PROCTOR'S 23d ST.

(Last Half)

Work and Mack, work in "one" and do a number of acrobatic feats with "falls" and "bumps," they went over fairly well in the opening spot to a cold audience.

Goodwin and Austin followed, the man sings and the girl plays the violin and piano. Quite a number of vocal solos were offered by the man in pleasing baritone but there is not enough variety to the offering which seemed monotonous. The act went just fair when reviewed.

Arnold and Lambert open single with the girl in gray and trimmed with gray fur doing a speech in "one" about "goopher, goopher pills," which are, when taken, supposed to produce different effects, such as love, hate, etc. The man enters and some talk followed which was trivial, a published number by the man, the girl re-entered in a change of costume and the two did some announced old gags. They told "Christmas Jewels," "grandmother raised from a pup," "my brother's hat," "you were in bed, I saw your shirt on the line," "give me a dime, I'm blind—you can see out of one eye—give me a nickel," sang a parody on "Smiles," did a bit of travesty, told the "you've got the collar around your neck" gag and did a dance, going over well at the finish. The girl is a clever comedienne and a good worker.

The Prince Illma Arabian Four made the applause hit of the bill with their singing, the ensemble of which was good. They opened with Strauss' "Blue Danube," sang "Carry Me Back to Old Virginia" and put "Fanciful Fanciful" over with much spirit and showmanship, going very strong. Poor judgment was displayed in taking the encore and singing "The Road to Mandalay," which, although well sung, let them down considerably, although in another house, it might have been a hit. See Lew Welch and Company under "New Acts."

Liddell and Gibson, reviewed recently, went over better than when recently reviewed and the singing was much better; their Oriental backing is pretty.

Harmony Land closed the bill; see under "New Acts." H. W. M.

## COLISEUM

(Last Half)

Perhaps one of the reasons that this house generally does such a good business is because it not only attracts vaudeville lovers and film fans, but music lovers as well. It was with surprise that we found, after counting the men, that there were seventeen in the orchestra, including Charles Eggert, the conductor. For when playing, one has the impression that he is listening to a symphony orchestra of at least thirty pieces. Not only does this orchestra play well, but the selection of musical numbers, for overtures, intermissions and films, shows very good taste. Violin solos are included in the program and played during the intermission numbers.

The Gerald's opened in the spot where the Flying Henrys were programmed to be. The aerial act was switched to closing, and the Gerald's were evidently replacing the Transfield Sisters, who were out of the bill. The Gerald's do their routine of string instrument playing and please. It is about time, however, that they secured some new numbers, especially with the thirty-four mandolin affair.

Master Gabriel and Company offered a comedy sketch. Gabriel is apparently a midget, who takes the role of a boy of about ten to twelve years old. If Gabriel desires to give the impression of a boy that age, he'd do well to act less sophisticated and a little more wistful. With him, in the supporting company, are a man and young lady. The offering is fair, and needs speeding up badly.

Regardless of the fact that one might be inclined to think Clara Barry's style of work "too loud," she must be given credit for doing an original style of work and doing it very cleverly. Orville Whiteledge does his work capably.

Following the "Topics," Harry Carroll and his "Varieties of 1921" came into view. Several new people are in the cast since last seen by the writer, these being Harry Laughlin, who has succeeded Harry Miller, and the Goslin Twins, who have taken the places of Savoy and Fair. Laughlin and Miller are about evenly matched. Miller had the better personality, but Laughlin has a shade on Miller in dance ability. The Twins are only fair. The six chicks are very pretty and do their work excellently.

Jack Ingalls did his customary "nut" work, with a few new bits. We have seen times, many times, in the past, when Ingalls was much funnier, and also, went much better than he did on Thursday night.

The Flying Henrys did a dandy routine of aerial work in closing the vaudeville. G. J. H.

### PROCTOR'S 5th AVE.

(Last Half)

The Great Johnson, in feats of contortion and acrobatic work on the trapeze, opened the bill and went over better than the usual act in the spot at this house.

Little Bo Peep and Jock Horner were second; reviewed recently, went well.

Walter Newman and Company, in a good sketch, well played, will be reviewed in another column.

Keegan and O'Rourke have a neat talking, singing and dancing act in "one" that could fill a spot in the better houses nicely. The girl is pretty and made a good impression in a gown of net over pink foundation trimmed with flowers and a waist of metallic, iridescent cloth, gold slippers and stockings. The man was dressed in black and white checked pants, a dark coat and white vest. Both looked neat as they put over some talk and a number "I've Heard That Before," which was talked. The man did a dance and the girl re-appeared in a gown of black and jet with orange plume, and put over a number artistically and in a pleasant voice. They finished with a double number which has a very neat get-away. For an encore, an artistically executed dance with a very refined shimmy was a hit.

Lew Brice and Company will be reviewed in another column.

Ray and Emma Dean were their usual hit, getting many laughs and a good measure of applause at the finish.

Ona Munson, with six fellows, has a singing and dancing act. The idea of one girl and six chorus boys does not seem to have the psychological appeal. Two of the boys dance well and made the hit of the act. Miss Munson does not point her toes when kicking and does little in the act that would seem to justify the billing.

The Wilson Brothers made a hit with their yodelling which was present in all their songs, and obtained many laughs with the comedy, although the flirting bit with the lady in the box was overworked and if not a plant, must have been embarrassing.

The Girard Brothers, in splendid feats of cleverly executed acrobatic hand-to-hand tricks, closed the bill. H. W. M.



# VAUDEVILLE

## HARMONY LAND

Theatre—Proctor's 23d Street.  
Style—Musical.  
Time—Fifteen minutes.  
Setting—Special, in three.

A very classy, clever musical novelty, presented in a refined and artistic manner by three girls and one man.

The playing of brass prior to the rise of the drop is heard, and subsequently the quartette played French horns, which they handled in true musicianly fashion. The French horn is a difficult instrument, and to get four to harmonize so well bespeaks long and careful practice.

The man was dressed in Colonial style and the girls in semi-Colonial style, having hoop skirts and modern no-crown hats.

After the opening, which received a good hand, the four played cornets and trombones, the trombone playing of the girl in blue on one end standing out well.

A solo on the French horn by one of the girls was good, and with the ensemble finish, brought emphatic response from the auditors.

The four then played "Because I Love You," and segued into "Always," a hit of quite a number of years ago. The latter was exceptionally well played and suitably rewarded. A fast jazz number followed on the cornets and trombones. The routine was very well arranged, did not drag and was not monotonous. The man's French horn sounded once or twice as if not in tune, but the effect was only temporary.

For a finish, one of the girls, looking shapely and cute in a Pierrot costume of white and red, with short pants, played the drum and traps.

She gave an imitation of a train with effects that was a hit; the others appeared similarly attired, with the exception that the other girls wore long bloomers; the four let loose with a fast one, in which the girls at the drums certainly jazzed things up. She went wild, throwing several sets of drumsticks in the air, hitting and blowing all manner of devices, shooting off a gun, tumbling down her hair and putting the greatest amount of pep into the finish, all of which was artistically done, sending them over to strenuous applause.

The act is essentially class and big time, would be a hit on any bill at any theatre, and could hold down a late spot nicely. H. W. M.

## HARRY AND NETA ROSE

Theatre—City.  
Style—Music and comedy.  
Time—Fifteen minutes.  
Setting—One, plain.

A pleasing boy and girl act, with a singing, violin playing, dancing, and some comedy, all mixed in an entertaining style, is that presented by Harry and Neta Rose. She opens singing a ballad, and he is leading the orchestra. Of course, he "crabs" her number by playing the violin off key. Some talk follows that got a few laughs, and serves as a means of introducing a song number by Harry. They then sang a ballad, in duet, after which he comes on the stage, and they have a comedy number together, followed by a double dancing number. She exits, and he sings a number, accompanying himself upon the violin. He then plays his instrument so as to produce a ukelele effect, while executing a few eccentric steps. Neta follows with a "hock" dancing specialty, and they close with Harry playing the violin and dancing, while Neta "hocks" it around the stage.

Will entertain family audiences immensely, and has chances of development. Both are young. Neta wears clothes well, both have pleasing voices, and enough versatility to build an act around. Is worth watching. S. K.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

### MONROE AND GRATTAN

Theatre—City.  
Style—Comedy.  
Time—Eighteen minutes.  
Setting—Special, exterior.

The stage is set to represent the front doorsteps of two adjoining houses of the bungalow style, with a small intervening garden. Two baby spots play upon the entrance to each house. Grattan enters first, in a state of inebriation, and has some difficulty in finding his way to his own door, and into his house, first attempting to enter the wrong one. Finally he parks himself for an all-night stay on the doorstep. Enter the girl, who has evidently just come from an affair of some kind. She has trouble getting into her house, and finds herself unable to make an entrance. She, too, settles for an all-night stay on the doorstep.

They become aware of each other's presence, and some clever dialogue follows, in which we actually could pick several original lines; in fact, most of it was new, and very funny. The laughs came quite quickly here, and will come even more quickly in a big-time house. After several minutes of dialogue, Miss Monroe sings a number, and in justice to her be it said that she put it over. But to be absolutely frank, she has no singing voice at all. The set is then changed to a promenade drop in one, following the expressed desire of Miss Monroe to visit her grandmother. Some more dialogue, on the same style as that which has taken place previously, follows, and ends with Grattan stealing a kiss. They exit on their way to grandmother, both very contented. The act is intended for big time, and should find little trouble getting there. Miss Monroe is a clever comedienne, looks well, and dances neatly. Grattan handles his lines and does some falls for sure-fire laughs. Their set is unique, their material very good, they do their work well. What more could be asked for? S. K.

### HARRY HAYWARD AND CO.

Theatre—Regent.  
Style—Comedy skit.  
Time—Fourteen minutes.  
Setting—In two (special).

We are doubtful if the performance Hayward gave when reviewed on a Wednesday afternoon was the regular act done by him, for it seemed to be anything but a real routine. Clowning during a comedy offering is all well and good, but when it's carried to an extreme, it doesn't mean a thing.

Hayward is supported by two women, and sets his act in a railroad station out in a one-horse burg in the West. The offering showed possibilities of being a dandy comedy turn to be featured on the three-a-day, but Hayward's actions, especially towards the finish, let the whole thing down.

An audience can't see anything to laugh at when a waiter says, "We have corn-beef hash, soup (names of lots of other food) and open time particularly." Incidentally, Fally Markus may be pleased to know that Hayward is another one of his many press agents.

Harry Hayward can really be a great comedy performer. He not only showed it, but proved it in bits. But why do it in bits? The women gave him fairly good support, as far as any one could, when the main character does *ad lib* clowning. With the proper act, and the proper mood (perhaps Hayward is temperamental), Harry Hayward ought to get laughs from any audience. G. J. H.

### RULOFF & RULOWA BALLET

Theatre—City.  
Style—Dancing.  
Time—Thirty minutes.  
Setting—Full stage.

Four decidedly pretty and shapely girls, graceful, and dancing in perfect rhythm to the special music, opened this splendid aggregation of Russian terpsichorean talent. The girls looked as if they stepped from the pages of a health magazine, and this effect was particularly punctuated through what has recently been termed "Back to Nature" dancing. The quartette was bare-legged and bare-footed. The two stars (Ruloff and Rulowa) appeared immediately at the conclusion of the dancing girls, he without his coat and in his shirt sleeves, wearing his vest, however; while she was robed in the usual ballerina attire. They executed a remarkably nimble acrobatic number, with gyrations which spelled careful training. She certainly has faith in her male partner, for her leaps through the air, to be caught in positions somewhat new to dancing, would have meant serious injury, if missed. Three of the young women brought forth well-earned applause through a distinctly Russian dance, to music which has been heard with every classic dancer seen about here for many moons. The opera ballet which followed, exhibited toe dancing and whirling. The male gyrated and swung his arms, dancing in perfect accord with the music, and remained on stage just long enough to see him through. A white-booted dance by the entire company of six, with the male member appearing in the regalia of a cossack, brought the act to a close. The costuming has been selected with more than ordinary care; the quartette in the opening dance representing "Spring" was evident, without testing the imagination; the ballet numbers responded to proper robes, and a richness in the boot number manifested itself quite forcefully. The ballerina in red boots distinguished her from the others in the cast. The male member wore black Russian boots, a red-silvered coat, and during the action gracefully executed a flirtation number in a most acceptable manner. This act will find room on any bill, large or small time, and is bound to be favorably received. G. S.

### NAT. NAZZARO, JR., & CO.

Theatre—Jefferson.  
Style—Dancing and band.  
Time—Eighteen minutes.  
Setting—Full stage (special).

The new act which Nazzaro opened this week at this house doesn't offer anything that is very new from the routine done by this lad last season with the Atlantic Fleet Band. True, his dancing has improved, and his stage personality is better, and these are important factors. His 'cello number is still retained, and is worth being retained, for he shows ability with the instrument. His dancing also is sure-fire for applause, most of it being acrobatic.

With Nazzaro is a six-piece orchestra that plays as well as the average combination in vaudeville does. Viola May, last seen with Skeets Gallagher in "Love Letters," is also in the act and does the same dance routines she did in the big act. Miss May has decided dance ability.

Another unbilled member of the act, who really scored the hit of the offering when reviewed, was a song-plugger who sang two numbers from the audience.

The act will go well, as jazz band acts seem to go. G. J. H.

### "DANNY"

Theatre—Audubon.  
Style—Sketch.  
Time—Seventeen minutes.  
Setting—In three.

We have seen the sketch of home life that deals with the Prodigal Son. We have seen the offering that tells of abused and misused Mother. We have even seen sketches that deal in a sympathetic manner with Father.

But it has remained for "Danny" to offer to us a new angle of home life.

"Danny" is an Irish son of an Irish mother, and is a prizefighter. Danny has supplied his mother and sister with everything they could possibly desire that money could buy. His sister, however, has of late taken to going about with a man who is afraid to come up and meet the folks. This arouses mother's and Danny's suspicions.

To cut the tale short, the man finally comes to the house when he thinks no one is home. He tries his wiles on Sister, and as they are about to leave, Danny enters, having recognized the chap as a bum. A great scene follows, that holds up the hair of those in the audience for suspense. And after the man leaves, Danny gives his sister a lecture that brought tears to the eyes of more than one girl in the audience.

The young man who takes the role of "Danny" is exceptional. Every line is read with the fullest effect possible gotten out of it. The mother, sister and man are also very capable.

The playlet itself will hit home with any audience. Simply because it hasn't been written in the old melodramatic style that makes one sick. Because it contains humor as well as dramatic interest. And because it is sold so excellently by an excellent cast. G. J. H.

### EMMET BRISCOE AND CO.

Theatre—Proctor's 58th Street.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—One; special in two and one.

Briscoe opened the act in "one" with some talk between himself and a black-face comedian; this looked like a scene faked in "one" to enable the set to be made.

The scene in "two" showed the lobby of a hotel, with switchboard and operator, an elevator dial, the elevator door with effect worked behind it, and a wooden dummy representing a colored bellboy seated on a bench.

There is some talk between the switchboard operator, well played by a girl who looked the part, and the blackface comedian. The elevator business with the revolving dial and quick closing of the door and supposed rise and descent of the car was good for laughs.

Once a shot was fired, and by the detonation seemed as if fired by a gun of larger calibre than thirty-two, causing several women in the audience to become frightened and one to scream.

"I May Look Foolish, But I've Got Good Common Sense," was good for hands, but the vocal efforts of Briscoe were unproductive of definite applause results; the dress suit worn certainly looked the part.

In "one" Briscoe and the former telephone operator, in change of costume, talk a song and do a dance, and the comedian comes on with a dummy, the feet of which are attached to the tips of the shoes worn by the comedian. A dance around by the two is interspersed by some attempts at the shimmy and cooch.

Act would have been better with some different conclusion and with more of a legitimate finish than the whole scene in "one."

At present it is but small time material and cannot hope for any but the three-a-day. H. W. M.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

PARIS AMUSEMENTS THRIVE  
DESPITE EXORBITANT TAXATION

Protests Being Made to Remove Extraordinarily Heavy Levies  
—Thirty-seven New Places of Amusement Opened—  
Theatres and Halls in City Now Number 500

PARIS, France, Feb. 5.—During the year of 1920 the theatrical activities of Paris have been increased tremendously, despite the extraordinarily heavy taxation under which the theatre has been placed. There now is collected from the theatre a "poor law tax," an amusements tax, a Federal tax, and a municipal tax. Although Parisian activities have prospered, the provinces have felt the hand of taxation heavy upon them, and vigorous measures are being taken by the association of managers of theatres, concert halls, music halls, and cinema theatres, to have the scale of taxation revised. From Lyons, Marseilles, Bordeaux, Lille, in fact every large centre of theatrical activity, the managers have joined the movement, and measures will be taken to have the matter brought before Parliament. The Prefect of the Seine has been informed of the impossibility of continuing in business should the taxation not be removed, in part.

Despite the existence of this rate of taxation during the last year, according to figures issued by the Prefecture, thirty-seven new theatres have been opened, and

operated successfully during the past year in Paris. Two hundred and forty-two new dance halls and cafes have been opened. The total of theatres, cinema houses, concert and music halls running in Paris at present is 500. There are 700 places in which dancing forms the principal amusement. Places in which music is played for public amusement number 3,000.

The rate of building is higher than that of any other city in the world, New York having made but little progress in the building of new houses during the past year, while London had practically stood still. Taxation in New York is nowhere nearly as great as it is here, while in London it is reasonable, but land rates are extremely high. Paris has shown a thirst for amusement that is astonishing, and shows a remarkable recovery from the effect of war. The policing and censoring of all these places of public amusement has created no end of trouble for the police, and many relaxations have had to be made in erstwhile stringent laws that were impossible to enforce. It is evident that Paris is as amusement mad as ever.

## TO MANAGE EMPIRE, GLASGOW

LONDON, Feb. 6.—G. H. Richardson has assumed management of the Empire Theatre in Glasgow. He was for a long time manager of the Finsbury Park Empire, and later held a similar position at the Empire and Swansea, leaving the latter house last week. Richardson was one of the most popular men who ever managed the Swansea. When he left he was presented with a cheque for 100 guineas on account of a local subscription, and the musical director of the house handed him a wallet of Treasury notes.

## FIVE LONDON SHOWS CLOSE

LONDON, Feb. 5.—Five shows closed here last week. "Where the Rainbow Ends," was withdrawn from the Apollo, "The Shepherdess Without a Heart" came to a close at the Garrick, while "Jack of the Beanstalk," "The Private Secretary," and "When Knights Were Bold," were withdrawn from the Margaret Morris, the Aldwych, and the Duke of York's.

## CONCERT ARTISTS MEET

LONDON, Eng., Feb. 2.—At the recent special general meeting of the Concert Artists' Association, the proposed changes in the constitution whereby the name of the organization was changed from the Concert Artists' Benevolent Association to the Concert Artists' Association, and the membership dues and levies increased, were unanimously adopted.

## "HANKY PANKY" PRODUCED

LONDON, Eng., Feb. 3.—At the Playhouse on January 31 was produced for the first time in London "Hanky Panky John," a play by Basil MacDonald Hastings. The production was made by Stanley Logan, who was featured, and the cast included Kate Cutler, Ben Feild, Thomas Weguelin, Norman Tharp and Herbert Bunston.

## ACTRESS HURT IN FALL

LONDON, Feb. 5.—Doris Dalton, of the Dalton Sisters, who plays one of the Babes in the pantomime now appearing at the Queen's in Dublin, fell from a basket suspended over the stage in the final scene last Thursday and suffered a broken collarbone.

## DOING SHAW PLAYS

LONDON, Eng., Feb. 4.—The Everyman Theatre this week began the production of a series of Bernard Shaw plays, to be known as "The Shaw Season." The plays in their order of production are: "You Never Can Tell," "Candida," "How He Lied to Her Husband," "The Doctor's Dilemma," "Man and Superman," "Major Barbara" and a triple bill containing "The Showing Up of Blanco Posnet," "How He Lied to Her Husband" and "The Dark Lady of the Sonnets." Edith Craig is directing the production of the plays. Muriel Pratt, Margaret Carter, Hazel Jones, Nicholas Hannen, Bramber Wills, Felix Aylmer, George Hayes and Leslie Banks will be in the cast in the productions.

## \$140,000 TAXES FOR YEAR

LONDON, Feb. 5.—At a meeting of the stockholders of the Glasgow Alhambra last week, Sir Alfred Butt, chairman, said they had paid or laid aside to meet taxation during the year \$140,000. He further added that he had retained a suitable site for a new theatre in Glasgow and if it was decided to build preferential privileges would be granted to shareholders in the Alhambra.

## LAUDER BEGINS SEASON

LONDON, Eng., Feb. 3.—Sir Harry Lauder began his season at the Palace on Monday of this week, and his company includes the following artists: Parish and Peru, the American duo; J. B. Taylor's "Dream Stars," Misquette and Maxley, Bob Anderson, the Manchu Troupe and the Six Highlands. The season has been begun with a popular spurt that promises to continue throughout.

## PLAY ACTORS GIVE SHOW

LONDON, Eng., Feb. 4.—The Play Actors presented a satirical comedy termed a "Morality," by H. Hamilton Fyfe, for several special performances, in which a cast of eighteen players participated. J. Fischer White produced the play, which is a satire on the events of the past ten years, involving the royal families of Europe. The play was titled "The Kingdom, the Power, and the Glory."

## NEW REAN PIECE LIKED

LONDON, Feb. 6.—"Guilty Husbands and Wives," a new play by Clifford Rean and which recently had its premiere at the Metropole, Glasgow, should prove a welcome addition to the many strong plays which comprises the repertoire of Oswald Cray's company.

The story deals with the marriage of a good woman, Amber Lestock, to a man of easy morals. The action is caused by the difficulty which she has of getting rid of him, eventually, however, he is killed by a man with whose wife he is rather familiar, leaving Amber to marry her faithful and devoted lover of days gone by.

Laurie Potter gives a clever portrayal of the good wife, while Stanley Marsh as the callous husband also handles his role effectively. Dorothy Love does a good deceiving wife, and Major Cassillis appears to advantage as her husband. The true lover who is finally rewarded for his patience is well taken care of by Marc Challand, while some comedy bits are capably handled by Pattie Dene and Allan Carruthers.

## BERNHARDT AT PARIS MUSIC-HALL

PARIS, Feb. 6.—Sarah Bernhardt made her appearance recently at the Alhambra in a short poem sketch by Rene Fauchois, which it is reported she will present to American audiences when she makes her expected visit to the United States. She is booked at the Alhambra for one month. The story concerns the lady of a manor, who awaits the return of her lord from the Crusades. Upon his arrival, he, standing behind a curtain feigns various ailments and the wife gives reason for each why he is the more worthy of her love. He then reveals himself as being in perfect health, having only assumed the ailments to test her affection. The vehicle admirably suits Mme. Bernhardt, whose voice still has its crystal charm. She is ably supported by Angelo as the knight.

## NEW ACT STIRS INTEREST

LONDON, Feb. 5.—A new act at the Finsbury Park Empire which entails the operation of "sawing through a woman" has created a great deal of interest among London theatre-goers. P. T. Selbit is responsible for the demonstration. A woman is first of all bound with cords by members of the audience and lifted inside a vertical box. The box is padlocked, placed horizontally on open trestles, after which four sheets of stout glass, two lengthwise and two crosswise, are put into the divisions of the box and pushed through. The operation of sawing with a tested instrument is then made, the box is severed in half, and the woman steps out smiling. Those selected to go through the novelty on the stage are each paid \$20.

## MISS CARLYSLE IN SKETCH

LONDON, Eng., Feb. 4.—Alexandria Carlysle, an American actress, whose last appearance in New York was in "The Country Cousin," is to be seen in a sketch which will be presented in variety at the end of her current season at the St. James. Milton Hayes is the author of the piece, which is entitled "One Chance for Rosalie."

## McKINNELL TO PRODUCE

LONDON, Eng., Feb. 4.—Norman McKinnell is to enter into business as a theatrical manager early in March, and tentatively has secured the Comedy Theatre, where he will produce a new play by Rudolph Bessler and May Edgington. Arthur Penley is his business manager.

## BENDA MASKS SCORE IN LONDON

LONDON, Feb. 4.—The Benda masks which Grace Christie employs in "The League of Nations," staged by John Murray Anderson, constitute one of the great features of this latest theatrical spectacle. The Masks were first used by Margaret Severn in "The Greenwich Village Follies" in New York.

## COURTNEIDGE IN SUNDERLAND

LONDON, Eng., Feb. 4.—Robert Courtneidge has completed arrangements for the taking over of the Victoria Hall, Sunderland, under a lease issued by the Town Council, which gives him control from April, 1921, until January, 1924, with another year's option. He was given the privilege of booking whatever theatrical entertainments he desired into the hall, and the dates allowed him for the first year were as follows: April 18 to May 21, August 1 to September 17, December 26 to January 14, 1922. Sundays were excluded. Rental will be \$300 a week. The project has received the approval of the townspeople, who voted in favor of turning over the Town Hall.

## STAGE FOLKS SEEK FREEDOM

LONDON, Feb. 6.—Actors and actresses figure prominently in divorce suits that have been instituted here recently. Lady Paget, formerly Olive May, a gaiety girl, has filed suit against Lord Victor Paget, who has failed to enter a defense. Iris Hoey, who married Max Leeds, the actor, is bringing an action for restitution of conjugal rights. Lily St. John is suing Major Tryggve Guan, the Norwegian explorer-airman, for divorce, while Muriel Pratt, another actress, is petitioning for the nullity of her marriage to W. Briges-Admas, producer of Shakespearean plays.

## PALACE THEATRE FINED

LONDON, Eng., Feb. 4.—The Palace Theatre, under the direction of Sir Alfred Butt, was fined for selling whiskey and British gin beyond the maximum price. Bertha Stevens and Nellie Allen, barmaids at the theatre, were summoned before Justice Mead, as was Sir Butt, on complaint of the Ministry of Food. The case against Sir Butt was dismissed, and he was allowed \$5 costs. The maids were each fined \$10.

## NEW PLAYLETS AT LITTLE

LONDON, Feb. 6.—Two new pieces have been added to the Grand Guignol program at the Little. The first is an episode by George F. Morrison entitled "The Shortest Story of All." It lasts but seven minutes and has only two characters. The other new piece is entitled "The Person Unknown," and occasions H. F. Malthus's first venture into the realms of melodrama.

## TO BECOME ACTOR-MANAGER

LONDON, Feb. 6.—Norman McKinnell is going in for actor-management again, for which purpose he has secured a long tenancy of a West-End theatre, the name of which has not yet been announced. His first production will be a new play written by Rudolf Bessler and May Edgington, authors of "The Prude's Fall," now appearing at Wyndham's Theatre.

## "CHERRY TREE" ACT BIG HIT

LONDON, Feb. 6.—Harry Green in "The Cherry Tree," is making his fourth visit to the London Coliseum this week. The piece is one of the biggest successes ever seen in this country, and although Green has a new vehicle in readiness it is unlikely that he will have need of it until next year.

## TWO NEW SHOWS FOR LONDON

LONDON, Feb. 6.—Two new musical plays, entitled "Lumber Love," and "Ti-Ki," are to be presented shortly at the West End. Leslie Stiles is responsible for the book of lyrics of both, while the music has been written by A. Emmett Adams and his sister Ida.

## TO PLAY LEAD IN "LE ROI"

LONDON, Feb. 6.—Maurice Moscovitch, at the conclusion of his run in "The Great Lover," is to appear in the role of the King in Grossmith and Laurillard's forthcoming production of the English version of "Le Roi," to be called "The Royal Visitor."



# BURLESQUE

## IRONS & CLAMAGE GET TWO MORE FRANCHISES

### SECURE HURTIG & SEAMON RIGHTS

Contracts have been signed by Irons and Clamage with the firm of Hurtig and Seamon to take over two of their franchises on the Columbia Circuit next season. It could not be learned Monday just what shows Hurtig and Seamon are planning to turn over to Irons and Clamage.

This will leave four shows Hurtig and Seamon will have on the Columbia Circuit next season and Irons and Clamage will have three including their "Town Scandals," which is now on that circuit.

Hurtig and Seamon at present have on the Columbia Circuit the "Bowery Burlesquers," the "Big Wonder Show," "Lee Wrothe's Best Show," "Girls of the U. S. A.," "Girls from Happyland" and "The Social Maids."

The names of the shows which will be retained by Hurtig and Seamon will be re-named next season with the exception of the "Bowery Burlesquers," which is one of the oldest titles in burlesque and a standard attraction of great drawing power.

### MABEL ORELL UNDER OBSERVATION

OMAHA, Feb. 7.—Mabel Orell, appearing in the chorus of Jas. E. Cooper's "Best Show In Town" this season and for several seasons past with the late Peter S. Clark's "Oh, Girl" Company, was taken from the Rome Hotel, this city, last week upon the complaint of the proprietor that she was acting queerly. At the police station she became very violent, attempting to tear off her clothes and those of the police matron. The following day she appeared perfectly rational.

Local authorities committed her to the County Hospital for five days' observation. Miss Orell had on her person \$700 in cashier's checks and \$20 in currency. These funds are being held at the Douglas County Sheriff's office.

In all probability an attendant will be sent with her to her home in Coshocton, Ohio.

### ETTA GILBERT RECOVERS

Etta Gilbert Reid, wife of Jack Reid, owner of "Record Records," who recently went almost blind, was successfully treated by Dr. Steeves, who found that her trouble was due to the condition of some of her teeth and jaw. Dr. Steeves' treatment, Mrs. Reid claims, is the result of her recovery.

### KAHN'S SHARE IS \$535.92

Ben Kahn's share to the benefit of the Burlesque Club was \$535.92. Col. Walsh of the Gayety, Philadelphia, sent his check for a little over two hundred dollars for the matinee that day. The returns were not all in from the two big circuits Monday, but the amount will be over \$50,000, it is said.

### STAR REDUCES PRICES

TORONTO, Can., Feb. 3.—Starting this week, the Star Theatre went back to the pre-war prices of admission at both the matinee and night performances. This house plays the attractions of the American Burlesque Association.

### VI SHAFFER SIGNS

VI Shaffer has signed contracts with Col. Robert Deady for next season. He will appear in a new show to be written and produced by Dick Hulse. Shaffer is a new man in burlesque; he is from the Coast.

### STOCK OPENS AT AVENUE

DETROIT, Mich., Feb. 6.—Irons and Clamage reopened the Avenue Theatre today as a stock house. The shows of the American Burlesque Association have been playing this house under the direction of Irons and Clamage this season and discontinued Saturday night, but these shows recently have not been drawing any too well, so it was decided to withdraw the road shows for the balance of the season and install stock. This house no doubt will be back on the American Circuit next season; the Cadillac, the other American Circuit house, will close as a burlesque house at the end of this season.

The American Circuit is trying out a week of one nighters between Cleveland and Pittsburgh to fill in this lay-off week.

The stock company which opened today at the Avenue includes Walter Brown, comedian, Paul Jerome and Herman Joseph assisting Braun in the comedy, Roy Beverly straight man, Bert Berry, Carl Kohlhas and Melvin Phillips a trio, Mable Faleer prima donna, Sedel Bennett ingenue and Dolly Winters soubrette.

There are thirty-six girls in the chorus.

### HARRY WELCH MARRIES

DETROIT, Mich., Feb. 3.—Harry Welch, principal comedian of the "Follies of the Day," playing the Gayety here and Evelyn Cunningham of the "Step Lively Girls," were married here Monday morning. Miss Cunningham jumped here from Kansas City and is spending the week here while her show is laying off between Kansas City and St. Louis. Mr. and Mrs. Welch will appear in the same show next season.

### IRONS MOVES TO CHICAGO

Warren B. Irons will leave New York the latter part of the week for Chicago, where he will take charge of the Haymarket Theatre again.

He will move his family back to the Windy City, after several months' stay in New York.

### J. B. COMMERFORD ILL

BOSTON, Mass., Feb. 5.—J. B. Commerford, formerly of the Olympic and Bowden Square theatres, is confined to his home in Brighton through illness, where he has been the past fourteen months. Commerford at one time managed road attractions for Gus Hill.

### DOT BARNETT ILL

Owing to illness, Dot Barnett did not play the matinees with the "Cabaret Girls" at the Gayety, Newark, last week. Ruth Curry, her understudy, a pretty red-haired girl, played her part at each performance.

### MARTHA WHITE AT WINTER GARDEN

Martha White opened at Minsky Brothers' National Winter Garden Monday. Ruth Osborn closed there last Saturday night.

### IKE WALL MARRIES

JERSEY CITY, N. J., Feb. 4.—Ike Wall, property man of the "Maids of America" and May Enders, a chorus girl, who is a member of the same company, were married this morning by the Rev. O. H. West at his home.

### COCCIA TO STAGE DANCE

A. Coccia will stage the dancing numbers for Jean Bedini's "Peek-A-Boo" Company which is to have the Summer run at the Columbia.

### ROSE CHAPMAN SCORES

Rose Chapman closed at Minsky Brothers' National Winter Garden last Saturday night.

## MINSKYS PLAN TIMES SQUARE INVASION

### STOCK FOR UPTOWN HOUSE

The Minsky Brothers will have two more stock burlesque houses in Greater New York. One is a large picture house not far from Times Square, it is said, which has a seating capacity of 1,400. The lease will be taken over by the Minsky Brothers within the next few days.

The other house is in Brooklyn, and has a seating capacity of 1,000.

Minsky is now organizing two companies which will start rehearsing next Monday under the direction of Matt Kolb, who is the general producing director for Minsky Brothers. The Minsky Brothers will have a circuit of three houses. The shows opening at their National Winter Garden, going from there to the Brooklyn house, and then to the one in Times Square.

### GAYETY TO CUT PRICES

NEWARK, N. J., Feb. 7.—The Gayety Theatre manager Leon Evans states he will return to the old prices of admission shortly. The shows will play to 75 cents top except on Saturdays and holidays, when they will get a dollar top. This house plays the American Burlesque Circuit attractions.

### TAB ACT SCORES HIT

DANIELSON, Conn., Feb. 7.—Eddie Shaffer's tab act "Girls N' Everything," is playing the first half of the week here and scoring a big hit. In the cast are Mark Lea, Billy Hall, Ruby Lusby, Chas. Collins, Bernie Clark, Grace Gould, Doris Lynn and Jack Henderson. Shaffer is using eight pretty girls in the chorus.

### ERNEST MACK AT NATIONAL

DETROIT, Mich., Feb. 7.—Ernest Mack, formerly with Hurley and Seamon's "Big Wonder Show," opened at the National Theatre today in musical stock. He has been featured in a revue at the Lotus Cafe the past four weeks.

### BURLESQUERS IN VAUDEVILLE

Frank "Bud" Williamson and Johnny Jess broke in a new act last week called "Homeward Bound" under the management of Joe Hurtig. They are at Keith's Jersey City this week.

### DOLLY SWEET ILL

Dolly Sweet of the Ed. Lee Wrothe "Biggest Show" was taken ill last Wednesday while playing the Majestic, Jersey City, and was compelled to remain at her home. During her absence Georgia Miller played her part and sang her numbers.

### GEO. GALLAGHER ILL

George T. Gallagher, general manager of the American Burlesque Circuit, was confined to his home in Pelham, N. Y., most of last week with a severe cold.

### JIMMY HAMILTON SIGNS

Rube Bernstein signed Jimmy Hamilton a straight man last Friday for one of his shows next season. Hamilton is now in vaudeville.

### ETHEL SHUTTA SIGNS

Irons and Clamage have signed Ethel Shutta for another season. Miss Shutta is with their "Town Scandals."

## MOLLIE WILLIAMS AND "GREATEST SHOW" SCORE DECIDED HIT

Mollie Williams and her "Greatest Show," at the Columbia this week, has introduced to burlesque two new and very clever comedians, surrounded by a fine cast, a beauty chorus and elaborate costuming, with Miss Williams at her best.

The show has musical numbers and vaudeville specialties, with many novelties that are agreeable surprises. The scenery is bright, has good color schemes and is pleasing to the eye. The electrical effects are well carried out.

Miss Williams, who does not appear until late in the first act, is a comedienne of charm; she displayed her usual gay spirits. Her costumes this season seem to outdo any she has shown us in the past.

Cy Plunkett and Teddy McNamara are a pair of comedians who can't help but please.

A distinct hit is this man Plunkett, who does blackface. He is the nearest to Bert Williams we have seen. He has all the mannerisms of that great colored comedian. He sings like him, dances like him and reminds us more of Williams than any blackface we have seen here so far this season. Plunkett's work is most natural and he stands out in his line.

McNamara does an eccentric comedy role and is a decidedly clever young fellow. He is a fast worker, uses an odd make-up, is a corking good hooper and sure made a good impression. Both he and Plunkett are clever comedians and a credit to burlesque.

Don Trent is doing straight. Trent seems better to us than ever before. He makes a fine appearance, reads lines distinctly, works well with the comedians and sings and dances some. His work pleases.

Billy Purcella does a "wop" comedy part exceptionally well.

Jane West, the prima donna, has a voice that is both pleasing and strong. Her numbers are nicely rendered. Miss West displayed handsome gowns.

Evelyn Ramsay is a "peppery" soubrette, and injected a lot of ginger in her numbers. Miss Ramsay is working faster and better than when we saw her last. She has a pretty figure and wears dresses that she looks well in.

Louise Worthington, a real dancing ingenue, dances with grace and skill. Miss Worthington is a pleasing looking young person who was very successful with her numbers, and looked real sweet.

Plunkett offered a singing and dancing specialty right after the opening, which went very big, and he captured the audience right here and after that he had them laughing in all he did.

The Lee Sisters, two chorus girls, were entertaining in a neat singing act.

McNamara, in a specialty in which he sang and offered an eccentric dance, was another big hit and his offering was well received. His mannerisms were funny.

Plunkett, working in one alongside of a lampost and letter box, furnished no end of laughs in a specialty in which he was assisted by McNamara and Purcella. The act ran long but there was not a dull second in it. McNamara did a drunk and Purcella a wop. The material was good, but best of all, it was handled right.

A fine singing and dancing specialty given by Ramsay and Purcella followed, going over well.

Miss Williams closed the first part with her dramatic act, "The Unknown Law," which takes place in a cabin in the frozen North. It is the same act as she had last season. It was well acted. Frank Fanning and Don Trent assisted Miss Williams, both playing the part assigned to them cleverly. The act takes place on full stage.

Plunkett and McNamara opened the second act with a specialty in one, in a comedy talking and singing act that was a decided success. The audience just couldn't get enough of them.

Miss Williams followed with her specialty in which she sang four numbers. She changed her costume for each number on the stage. Miss Williams finished with introducing her chorus girls in pairs, calling them her Candy Kids. The act went big and Miss Williams, who is an old-timer in this line, put it over in her usual clever manner.

The "Insurance" scene was good and amusing as it was given by Plunkett, McNamara, Purcella, Trent and Miss Ramsay. In the "roof garden" scene specialties were introduced by Miss West who gave an impersonation of Mary Garden. Evelyn Ramsay went nicely with her dancing specialty.

Cy Plunkett scored as Bert Williams; his impersonation of Williams was delightful. McNamara and Miss Worthington more than pleased in their singing and dancing specialty. Miss Williams is surrounded by a great cast, one of the best she has had in years, a chorus that is especially worthy of a Broadway show, and she has a show that is entertaining and pleasing. SID.





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#### FIGHTING THE SPECULATOR

There is some inconsistency in the attitude of the big producers who are behind the anti-"spec" measures which are just now before the Legislature in Albany. Their attempt to rid the public of the most repulsive feature of the theatre in New York is indeed a laudable one, but it does seem sad that the clean-up can't begin in the producers' and managers' own back yard, which is to say, in the very theatre itself—in the boxoffice, in fact.

For it is to the boxoffice that the speculator must ultimately turn for pasteboards, and whether any tickets are to be found on the street or not is a condition often dependent on the man in the boxoffice. That some of them do distribute tickets among their "spec" friends and split up on the profits with them is no startling statement; the system is almost as old as the show business itself. The obvious remedy for the entire complaint would seem to be in the hands of the managers, lessees and producers, who could combine to put the most unscrupulous type of speculator out of business by laying down the law to the man in the boxoffice. But they are reluctant to do this, because in the long run comparatively few shows are sell-outs, and what can be gotten rid of through the speculator means so much more to the gross.

An example of how vicious the whole system has grown is the case of a producer who couldn't get any seats for the opening night of his own show; the boxoffice man claimed that the house was completely sold out. Just after the first performance began, about thirty tickets made their belated appearance on the rack. After an argument, the producer refused to sign the treasurer's statement for the receipts. When he threatened to see the house owner on the following day, the statement was suddenly cleared and the matter was closed on the boxoffice man's claim that it was a mistake—which shows how little ingenuity some of these fellows have.

The same producer would, of course, have had little objection to the whole system if it hadn't happened to take a whack at him. But that, after all, is one of those rare occurrences that temporarily upset the most regular systems; the dear old public, with its susceptibility to thumping, is always there to keep it steady.

#### Answers to Queries

R. O. P.—"Big Chief Battle Axe" was published by Walter Jacobs.

Songs—"Somewhere" was a Charles K. Harris publication in 1906.

F. O. C.—James A. Bailey died April 11, 1906, at Mt. Vernon, N. Y.

V. C. C.—James J. Morton was president of the Vaudeville Comedy Club.

T. S. E.—The Mystic Waves were introduced as an outdoor amusement in 1908.

P. O. L.—Ernest R. Ball and Dave Reed wrote "Love Me and the World is Mine," in 1907.

Prince.—"Blue Beard, Jr.," with Eddie Foy played at Niblo's Garden, New York, in 1890.

R. I.—Estelle and Adelaide Lovenberg, were both members of the Six American Dancers.

O. M. R.—Andrew Mack toured Australia in 1907, under direction of W. M. Wilkison.

P. O. S.—Laddie Cliff played his first American date at the Colonial, New York, Dec. 30, 1907.

G. R. M.—Joseph Coyne appeared with "The Social Whirl" at the Casino, New York, in 1906.

Fan.—The Bowery Burlesquers opened the Gayety Theatre, Washington, D. C., Aug. 26, 1907.

T. R. A.—"Divorcons" had its first presentation in English at New York March 14, 1882.

B. R. L.—Harry Montague was at the Bella Union Theatre, San Francisco, the seasons of 1880-1882.

J. V. R.—Jimmie Powers is manager of the Majestic Theatre, Jersey City, a Columbia Circuit house.

M. O. B.—The Cleveland Hippodrome was opened Dec. 30, 1907. Max Faetkenheuer was the manager.

Richard.—Junius Brutus Booth, Edwin Booth and John Wilkes Booth appeared together in "Julius Caesar" in New York City.

A. B. C.—"Chu Chin Chow" completed 2,000 performances last month at London, England. It opened there August 31, 1916.

R. P.—The late Pat Rooney, father of the Pat Rooney now appearing in a revue, made his first appearance on the stage in England.

Anxious.—Billie Burke returned from England in 1907 to open with the "My Wife" company at the Empire Theatre, New York.

E. T. K.—R. C. Mudge resigned as president of the White Rats, Feb. 7, 1908, and George W. Monroe, the vice-president succeeded him.

Rheo.—Several electric acts of that description have been shown in vaudeville. "Resisto," "Volta" and "Ampere" have been used as titles.

C. E. K.—Macklyn Arbuckle appeared in "The Round Up" at the New Amsterdam Theatre in 1907. Florence Rockwell was in the cast.

P. M. H.—Prof. Harry M. Parker had a troupe of trained dogs in the old variety houses. He died Aug. 6, 1906, at St. Vincent's Hospital, New York.

C. A. K.—"A Yankee Tourist" is the musical farce you refer to. Raymond

Hitchcock starred in it. With him were Harry West, Herbert Cawthorne and Flora Zabelle.

E. K. V.—The Edison Rheostat (Underwriter's Model) was adapted for the Edison Projecting Kinetoscopes, for either 110-125 volts d. c. or 104-110 volts a. c. and 25 to 30 amperes.

R. E. G.—The first race held in this country for the Astley Belt was a match between Daniel O'Leary and John Hughes at Madison Square Garden, New York, Sept. 30 to Oct. 5, 1878.

Olympic.—Sullivan and Kraus assumed the management of the Circle Theatre, New York, on Oct. 12, 1907. Rice and Cady were on the opening bill, "Two Islands," along with Barney Barnard.

O. M. C.—Herbert Kelcey was in the cast of "The Silver King," when originally produced at Wallack's Theatre, New York, Jan. 27, 1883. Other members were Osmond Tearle, Rose Coughlan, and John Gilbert.

X. Y. Z.—Mlle. Alla Nazimova played the role of Hilda Wrangel in "The Master Builder," at the Bijou, New York. H. Reeves-Smith was a member of the cast, but returned to England at the close of the engagement in 1907.

Cast.—The original cast of "Paid in Full" included Lillian Albertson, Hattie Russell, Antoinette Walker, Tully Marshall, Frank Sheridan and Ben Johnson. The play was first produced at the Davidson Theatre, Milwaukee, Feb. 7, 1908.

O. R. C.—The Rev. Dr. Herrick Johnson started the controversy over the immorality which he claimed existed on the stage of Chicago, in 1882, and the management of McVickers Theatre presented the opposite end of the argument.

C. E. K.—"Young Mrs. Winthrop" was a Madison Square Theatre production in 1882. The cast included George Clarke, Carrie Turner, Mr. and Mrs. Thos. Whiffen, Agnes Booth, W. J. LeMoyné, Henry Miller, Maude Stewart and Della Stillwell.

Vaud.—"Advanced Vaudeville" was presented by Klaw and Erlanger at the New York Theatre, New York, Aug. 24, 1907. The bill included "The Congress of Spanish Dancers"; the Ritchie-Hearn London Pantomime Co. in "The London Fire Brigade"; Des Roches and Mlle Blanca; the Bogannys; the Alexandroff Troupe; George Fuller Golden; George E. Evans; Grace Hazard, and the Six Musical Cut-throats. 2.—Harry Lauder appeared at this theatre in November. 3.—K. and E. withdrew from vaudeville early in 1908, the United Booking Offices assuming all K. & E. contracts.

#### TWENTY-FIVE YEARS AGO

Tonina Adams was with "Fantasma."

James J. Corbett starred in "The Naval Cadet."

"The Gentle Savage," by Estelle Clayton, was presented at the Tivoli, San Francisco.

Charles E. Taylor was manager of the Empire Stock Company and "Maloney's Wedding" company.

J. H. Stoddard was presented with a loving cup at the Academy of Music, while with "The Sporting Duchess" company.

Virginia Earle, Marie Dressler, Delia Stacey, Charles Danby, Dan Daly, Charles Dickson and Richard Carle were with the "Lady Slavey" company.

James T. Powers appeared in "Gentleman Joe," assisted by Louis De Lange, George K. Fortescue, Flo Irwin, Mabel Montgomery and Clara Welland.

Rice and Barton's Comedians included Frankie Haines, Mullen and Dunn, Electric Quartet, Whitney Brothers, Maria Griffith, Stewart Sisters, Jay Quigley and Marsh Sisters.

#### Rialto Rattles

##### THEY WORK TOGETHER

Alice Sheldon says that she sees Lucy Dailey.

##### SANG THE INDIAN CLUBS—

To the careless juggler, "Hold me, hold me, tight in your arms!"

##### THE FIRST LESSON IN GOLFING—

Says Charles K. Harris is to learn to sing "After the Ball."

##### DOES HE GIVE IT A WEIGH?

Van Hoven certainly pulled an ice-cream stunt at the Palace.

##### INCONSISTENT

Billie Bowman played the last half; she was working and still at Liberty New York.

##### EXPERT AT IT

One of the very best tricks done by magicians at a banquet is making the food disappear.

##### MUSIC PUBLISHERS NOTE

Why not a baseball song entitled, "If At First You Don't Succeed, You'll Never Get to Second!"

##### "OH JOHNNY!"

Mirrors are often cracked although they never sell anything stronger than lemonade at a strawberry festival.

##### WE THOUGHT

That "A Message From The Dead" had been buried long ago, but we note that there has lately been a resurrection.

##### WHO REMEMBERS

When Eddie Shayne, the agent, worked as Shayne and Worden and sang "The Pumpkin Pies That Mother Used to Make." Who cares?

##### IN NAME ONLY

"I hope you're not broke," said a friend of Mrs. Pat Rooney who had not seen her for some years.  
"No, just bent," said Marion.

##### NO DOUBT THE TRUTH

An actor made a trip to the top of the Woolworth Building the other day and upon his arrival started singing "I Was Never Nearer Heaven In My Life."

##### WHEN THEY OPENED

"Tell me not in mournful numbers," or you are fired, wired the producer of a show to his agent in Chicago.  
"It is but an empty dream," was the reply.

##### WHAT HAS BECOME OF

The aluminium chimies?  
The bamboo bells?  
The musical coins?  
The sand dances?  
The pedestal clog?  
The sidewalk comedians?  
The bench acts?  
The musical bottles?  
The talking dog?

##### A GOOD IDEA

I never sling slang, say cull, it's all to the bad. Once you get the habit and along comes a guy who lams yuh and sez, "Say sister, aint I seen yur doin' a double moppin' up on the three-a-day out in Des Moines?"

Well, with a baby stare, yuh hands him the glad mit and instead of shootin' off the gab kinda Boston like, yuh pull a bloomer and the guy gets wise that yuh aint got no education and yer crabbed right off the reel. Yuh try to open forte in "Three" but you generally finish piano in "One."

So I makes it a rule to can all the junk talk so that no guy can hand me a lemon; and take it from me kid, I'm wise and I never sling slang.



# MELODY LANE

## COMPOSERS' SOCIETY STARTS BIG PUBLICITY CAMPAIGN

**Organization Formed to Collect Performing Rights Royalties  
Plans to Acquaint Entire Theatrical World With Its Aims  
and Objects. Means Fortune for Publishers.**

The American Society of Composers, Authors and Publishers, an organization formed some six years ago with the object of collecting a performing rights fee for its members from motion picture theatres, cabarets, dance halls, restaurants and all other places where copyrighted music is performed for profit has commenced a campaign of publicity to acquaint the entire theatre world with the aims and objects of the organization.

The society, patterned along the lines of the famous French organization which has been in existence for years and which has been so successful that it has collected as high as \$1,000,000 a year for its members, has done remarkably well in America.

Although it has met with much opposition of all sorts, it has from the first been financially successful and now has in its treasury a sum considerably in ex-

cess of \$200,000. This amount will be greatly increased in the very near future due to an arrangement effected between the organization and the Music Publishers' Protective Association. This arrangement is in the shape of a working agreement by the terms of which practically all the members of the Publishers' Association have joined the Composers' Society. This arrangement has greatly strengthened the catalogue controlled by the society, and in the future it will be almost impossible for any theatre or leader to prepare a repertoire for orchestra without the numbers controlled by the organization.

It is estimated that within the next year or two the society will collect for its members at least \$2,000,000 per year. Of this amount, \$1,000,000 is to be divided among about forty publishers and the remaining \$1,000,000 is to go to the writers.

### CREDITORS' MEETING CALLED

A meeting of the creditors of the bankrupt firm of Gilbert & Friedland, Inc., has been called for the 17th of February at one o'clock in the afternoon at the office of Seaman Miller, referee, at No. 2 Rector street, to consider a proposed compromise of the claim held by the estate against Shapiro, Bernstein & Co., Inc., relating to certain royalties collected by Shapiro, Bernstein & Co., Inc., amounting to \$2,791.92, which are claimed by the estate of the bankrupt, and it is proposed to settle the claim on the following terms:

Shapiro, Bernstein & Co., Inc., is to pay to the trustee the sum of \$1,700, together with 17/27ths of any moneys they may hereafter receive on account of the royalties in question, and are also to obtain from the composers of the songs for which said royalties accrued, release of all claims against the trustee for any proportion of said royalties and all claim to the said \$1,700 to be paid to the trustee.

### McCONNELL IS PHILA. MANAGER

George McConnell has joined the professional staff of Jack Mills, Inc., and will be manager of the Philadelphia office of the company.

Low Colwell, formerly of the Waterson, Berlin & Snyder Company, is now connected with the New York office of the Mills house.

### DORA MILLER QUILTS MUSIC GAME

Dora Miller, who has been with Irving Berlin ever since he started in the music publishing business, left last week for the Boston office where she will spend a couple of weeks before retiring from the business. A farewell party was given for her by the employees last Saturday.

### HAROLD RHODES WITH BERLIN

Harold Rhodes, formerly with Fred Fisher and more recently in vaudeville as Rhodessa and Tate, is now with the Irving Berlin Music Co.

### McCONNELL WITH MILLS

George B. McConnell has been appointed Philadelphia representative for Jack Mills, Inc. He will establish offices there within the month.

### BOB LYNCH WITH BERLIN

Bob Lynch, formerly with Blossom Seeley, is now with the Irving Berlin Music Corp.

### RICHMOND GETS NEW OFFICE

On March 1, the Maurice Richmond Music Co. will take possession of their new quarters at 51st St. and Broadway, over the Roseland Dance Hall. Richmond has taken half of the fourth floor for his new professional quarters, which will be under the management of Jack Robbins. Harry Engel, formerly manager of the Landy 5th Ave. victrola shop, will be on the professional staff as will Al Green, formerly with Will Rossiter.

Under the trade name of Maurice Richmond, Inc., the same company will also exploit the Wall-Kane Phonograph needle, the rights to which they acquired recently. Howard Burt, formerly with the Remick house, will look after the needle exploitation.

### WRITERS COIN NEW WORD

A new word has been added to the song writing vocabulary of the day. In discussing methods employed in the creation of new nonsense songs, Louis Weslyn, hit upon "Jabberwocky" and taking advantage of the newly coined phrase, Ted Eastwood and Ray Brown promptly set to work and wrote the lyrics and melody of the latest fox trot, which is published by Kendis and Brockman. The term "Jabberwocky" emanates from the famous "Alice in Wonderland" story.

### ASK DAD, HE KNOWS

Morton Edwin Keit, three weeks' old son of Jerome Keit, of the Remick house, has during the past week received a score or more of valuable gifts from his parents' many friends and acquaintances. One of the most novel of them is a miniature loving cup presented by George Meyers, the song writer. On it is engraved the following: "To Morton Edwin Keit, from George Meyers, a hard man to handle; ask dad, he knows."

### DOWNES IS PROF. MNGR.

Billy Downes has been promoted to the post of professional manager of the Stark & Cowan Music Co., succeeding Billy Joyce, who has teamed up with Bob La Salle in a new act.

### FORSTER TO OPEN IN N. Y.

F. J. Forster, the Chicago music publisher, is in New York looking for a suitable location for the establishment of an Eastern branch office.

### JAZZ CRAZE DYING

The reign of the popular jazz which for some time has furnished a weird excitement to jaded nerves is about at an end, according to composers and leading masters of terpsichore. Its obituary is being prepared, not only in this country, where it had its inception but in Europe where for a time the American craze secured a headlock. A. Baldwin Sloane, the composer, is strong in his belief that taps will soon be sounded over jazz.

"It has blown itself out," he says, "and its end has been hastened probably by the American thoroughness in doing things. I feel certain that the material now in the making and yet to come will present no opportunity for the scoop of the blackened clarinet and the saxophone. Both these instruments are goodly ones, and I am not offering them any insult, for I think they have been sufficiently outraged by the stuff they were called upon to play in order to comply with our American whimsies and the rag."

From London comes reports that jazz is also losing its popularity there. P. J. S. Richardson, one of the foremost English authorities on dancing, says that it is already dead as a dance and that the fox-trot, one-step and tango will be standardized.

### WOMEN WANT BETTER MUSIC

BALTIMORE, Md., Feb. 4.—Mrs. Anna Faulkner Oberndorfer, national music chairlady of the General Federation of Women's Clubs in Baltimore, last week addressed the Maryland Federation of Women's Clubs, at a meeting held at the Eastern High School. She compared jazz music with Voodoo barbarism, which aroused in the uneducated a sensuous condition which should not be overlooked. She seeks the support of clubs, boards of education, school superintendents, newspapers, and all other public bodies, including the music publishers, to stimulate a demand for better music, and especially American folk-music. Mrs. Oberndorfer is the wife of Marx E. Oberndorfer, the well known musician.

### ELWOOD IS PHIL. MANAGER

Paul Elwood has been appointed Philadelphia representative of the McKinley Music Co. with headquarters at 1109 Spruce St. for the purpose of taking care of acts in that locality. Mr. Elwood will also look after the business interests of the McKinley on the selling end for that section of the country.

### CONTRIBUTE TO NEW REVUE

Half a dozen writers of popular songs have contributed to the score of the new Ziegfeld "Nine O'Clock Frolic," which opened last night on the New Amsterdam roof. Among them are Ballard MacDonald, Irving Berlin, Harry Carroll, Jerome Kern and Dave Stampfer.

### TIERNEY BACK HOME AGAIN

Harry Tierney, composer of "Irene," returned last week from a trip to England, where he supervised the production of three companies of "Irene" to tour the British provinces.

### MAHONEY LOOKING FOR OFFICES

Jack Mahoney, who recently formed his own music publishing company, is looking about for offices in the theatrical district. He plans to get started early next month.

### CIRCLE MUSIC CO. TO MOVE

The Circle Music Co. will locate at their new headquarters, 240 West 46th street, within the month. They were formerly located at No. 165 on the same street.

### NICK LANG WITH REMICK

Nick Lang is now manager of the Atlanta office of Jerome H. Remick & Co.

### "WABASH" CONTROVERSY AGAIN

Edward H. Smith, who in the Sunday's issue of the New York World magazine, has an article on the Paul Dresser Memorial which is to be built in Terre Haute, the birthplace of the famous writer, has again started the controversy as to the authorship of the words of the famous ballad.

"On the Banks of the Wabash," which is now the official State song of Indiana, was written, both words and music by the late Paul Dresser. Mr. Smith in his article credits Theodore Dresser, a brother of the late Paul, with having written a portion of the lyrics. This claim was first made by Mr. Dreiser in his book "Twelve Men," in which he claimed to have written the words of the song and thereby aroused a storm of protests from Dresser's many friends and associates who were familiar with the writing of the famous song. Without exception, they not only pronounced the claim unfounded, but also bitterly assailed Dreiser for attempting to lay claim to having written the song created by his dead brother.

### PREPARING NEW CONTRACT

A meeting of the members of the Music Publishers' Protective Association is to be held in the near future, at which time the matter of the proposed contract of the Songwriters' Union is to be discussed and acted upon.

There are many clauses in the writers' proposed contract that the music men declare are preposterous and will never be accepted. The publishers state that they are perfectly willing to co-operate with the writers in preparing a contract which will be standard as to form and will be fair and equitable to both parties.

The result of the publishers' conference will doubtless be the preparation of a contract, and this will in turn be submitted to the writers' organization.

### HERE'S A MUSICAL BURGLAR

CHICAGO, Feb. 7.—When Ralph Justine, accused of numerous artistically done burglaries, confessed his guilt to the police to-day, he ended his tale thus:

"But I didn't spend the money foolishly, sergeant. I didn't throw away what I got from those robberies in cabarets and on women like most men would do. I bought phonograph records. I love music."

He was captured in a musical instrument house while listening to operatic selections.

### "ROSE SONG" IN "TIP TOP"

The new Remick "Rose" song was introduced in Tom Brown's musical act in the Fred Stone show "Tip Top" last week and Brown reports that no less than four requests for information as to the title of the number and where it could be obtained came back stage before the show was over.

### SILVIO HEIN ILL

Silvio Hein, the song writer, is now at his home in Westport, Conn., where he is recovering from an attack of sleeping sickness. When the nature of his ailment was explained to him, Silvio remarked that he was in need of a good sleep.

### "DRIFTING APART" SCORES

Burns and Frabito, who played Keith's Alhambra last week, scored a tremendous hit with "Drifting Apart," by Howard Johnson, Ira Shuster and Milton Ager.

### PLATZMAN WITH FISHER

Eugene Platzman is now connected with Fred Fisher, Inc., and occupies a private office on the top floor of the Fisher Building.



Harvey and Dale will open shortly on the Keith time.

Le Gona joined the "Oh, Pat" show at Boston last week.

Mary Jane starts to work in the picture "Experience," next week.

Billie Bowman broke in some new material out of town last week.

Anita Marques is now playing an Italian type in Max Burkhardt's act.

Maidie De Long is recuperating after being operated upon for appendicitis.

Keane and White have been routed over the Keith time and open shortly.

The Foxwell Sisters will shortly appear in a new act by Vincent Valentini.

Harry Shields is to appear in Harry Sauber's new act which opens shortly.

Harry Walker was at home with an attack of La Grippe several days last week.

Joyce and Armstrong have reunited and are playing the Orpheum, Boston, this week.

Laura Hulbert is now with Martha Russell and Company, playing the Loew Circuit.

Florence Walton, the dancer, will open this week at the New Drake Hotel, Chicago.

Bobby Weston, formerly with Jupiter and Mars, is now engaged in the transfer business.

John Tucker of the Tucker Trio is now connected with the New York fire department.

Elsing and Kelgarde open on the Fox time week of the 14th and have a route to follow.

Eddie Riley, has opened offices in the Romax Building as an independent booking agent.

Leo Henning has been engaged by Arthur Hammerstein to play the juvenile role in "Tickle Me."

Gene and Bonnie Baldwin and Oscar Stein played Liberty, New York, last week for Joe Dealy.

Leo Henning has been added to the cast of "Tickle Me" now playing at the Selwyn Theatre.

Roy Sedley, through the Lillian Bradley office, has been placed with Harry Downing's new act.

Nora Gordon left for Montreal to join a new revue at the Bluebird; placed by Harry Walker.

Jane Dillon, the protean artiste, will be routed over the Keith time; direction of Bill Lykens.

Tommy Gordon is having his New York showing in a new act this week in the Proctor houses.

Armstrong and Joyce, who have closed recently on the Orpheum time, have just arrived in town.

Oly Logsdon, dramatic agent, has moved her offices from the Romax Building to 1416 Broadway.

Max Marcin is to produce another of Frederick Isham's dramatized novels entitled "Black Friday."

Green and Johnson who have been playing "Down in Tickfala," will be seen shortly in a new act.

Mlle. Mendosa has been placed with Hattie Harris and Bert Lippe through the Lillian Bradley office.

## ABOUT YOU! AND YOU!! AND YOU!!!

Kitty Durand has been placed by Lillian Bradley with Buckley and Sullivan's "Four Husbands."

Regie Renault joined Grath and Garron's act as ingenue this week at Hoboken; placed by Harry Walker.

Ida Barwish has been engaged for Ned Nester's "Eve and Adam," which opens in New Haven this week.

Ama Avery has been sick for some time and was forced to cancel several weeks' engagement at Palm Beach.

Kitty White and Nadie Vernon, through the Lillian Bradley office, have been placed with Mowry Leslie's new act.

Roy Sedley and Bernice Spear, through the Lillian Bradley office, have been placed with Harry Downing's new act.

Aline McGill has been engaged as a specialty dancer for "Blue Eyes," the new Lew Fields-Morris Rose Show.

William Little, Jr., son of the resident stage manager of the Century, has been added to the cast of "The Night Watch."

Edward Grant, formerly office manager of Chamberlain Brown, Inc., has been appointed general manager of the concern.

Hazel Harris, dancer, and her partner Jack Kenyon, will appear in the "Mary" company, when that show opens in Boston.

Edward Harold Conway, head of the publicity department of the Orpheum time, has been ill in bed for several days.

Earl Lindsay put on a new revue at the Blue Bird in Montreal which is a revamped edition of the Reisenweber Revue.

Eddie Whitestone, who has been associated with Mercedes for four years, is now in the new booking office as assistant.

Bobby Dare and Gertrude Cope are to appear with the Four Marx Brothers in their new act. Placed by Lillian Bradley.

Manning C. King, saxophonist, is now with the Novelty Sextette at the Arcadia, Toronto, which is booked until July, 1922.

Frank Farron, who is playing the Regent this week, has been routed over the Keith time, direction of Rose and Curtis.

Tillie Verba, the Belgian prima donna, has been engaged to appear in the revue at Reisenweber's. Placed by Lillian Bradley.

Alma Barnes, through the Tilden-James office, has been engaged to appear as prima donna at the Carlton Terrace opening next week.

Blackstone, the magician, has signed to appear under the Augustus Pitou management. He will present a new repertoire.

Charles M. Pincus, house manager of the California Theatre, San Francisco, has announced his engagement to Miss Viola Jacoby.

Virginia Carr and Carl Soders are appearing in support of William Saxton in "The Matrimonial Fee," which opened on Monday.

Margaret John, who has been doing pictures for the past few years in Los Angeles, arrived in New York last Wednesday.

Emily Ann Wellman, who is playing the Orpheum time, has completed a new three-act play and arranged for its production.

Bernice Plowder, Steve Schmitt and Harry Shields have signed for a new act that opens next week on the Keith family time.

Long and Gibson broke in a new act at the Lyric in Newark last week. Dick Long was formerly with the Irving Berlin Music Co.

Gladys Hart has been engaged for the role of "Joy" in the Canadian company of "Good Morning, Judge," now playing in Montreal.

John Clarke, the English tenor who has been appearing in "Monsieur Beaucaire," has signed a contract to appear in a new Ziegfeld production.

June Elvidge played Memphis and New Orleans last week and was immediately routed over the Orpheum time; to open in Kansas City, April 3.

Charles Phillips, accountant for Jones, Linick and Schaefer, is suffering from a broken knee cap. He is at the American hospital, Chicago.

Gerston Sirota, cantor of the Moscow (Russia) Synagogue, is here for a three months' concert tour. Helen Sirota, lyric soprano, will appear with him.

Santry and Norton have been booked for a thirty-five week tour over the Loew time, opening February 28 in Knoxville, booked by Abe I. Feinberg.

Annette Forde and Tess McCoy are in New York, having severed connections with "Hearts and Flowers" after a year's tour over the Loew Circuit.

Doris Eileen Faithful, for two years a member of the "Greenwich Village Follies," was married last week to Captain Daniel Runkle in Plainfield, New Jersey.

Bob Geraghty, associated with the Irving Berlin Co., will break into vaudeville this week as accompanist for Cecilia West at the Regent theatre, last half.

Roe Brodeur, formerly with the Irving Berlin Music Co. and more recently in vaudeville in the act of Field and Brodeur, is now with the Al. G. Field Minstrel Co.

Charles Trowbridge, the American aviator in "The Broken Wing," will give a house-warming party at his new home at Van Courtlandt Park Crest, next Sunday.

Willard E. Joray is to take out a company to tour Michigan, Ohio, and Kentucky, beginning June 12, in "Her Husband's Wife," Laura Hope Crews's old play.

Aline McGill, dancer, has been engaged to appear in "Blue Eyes," which will be opened at the Casino Theatre on Feb. 21. Lew Fields and Mollie King will head the cast.

Vincent Coleman, formerly leading man with "Self Defence," is playing opposite Constance Binney in "The Magic Cup," a Realart picture which John Robinson is directing.

Al. Tint, the yodeling minstrel, formerly with Vogel's Minstrels, and Gus Hill's Honey-Boy Minstrels, has signed with De Rue Bros. and will open with them on March 8.

Edwin T. Emery, stage director for E. L. Erlanger, has been offered a year's contract by Hugh Ford, to join the J. C. Williamson forces in Australia, as producing director.

Lew Cantor of The Cantor & Yates Office, returned to New York this week from Chicago, where he had been for the past

two weeks looking over new material for the Loew Circuit.

W. J. Gates playing the Pantages circuit of San Francisco, won a 250-point billiard game against a local champion. Gates also carried away the high honor runs by 40 to 37.

Josephine Davis is breaking in a new act in Philadelphia this week and will play Proctor's 125th St. to follow. Miss Davis will have the assistance of Raymond Trigger at the piano.

Louis Wolheim, the "General Panfilo Aguilar" in "The Broken Wing," now at the 48th Street Theatre, has been asked to coach the football team of the University of Minnesota.

Margaret Sumner, an understudy in the "Rollo's Wild Out" show will make her debut in vaudeville shortly in a song and talk turn, written by Milton Hockey and Howard Jefferson Green.

Florence Moses, secretary to Mort H. Singer for the past year, left last week and is to be married in March to Julian Bergoffen. The couple will spend their honeymoon in the south.

Eva Puck made her first appearance last Monday evening in Cohan's "Mary" company, at the Colonial Theatre, Boston. Up to a few weeks ago Miss Puck was in the New York cast of "Irene."

La Bernica has been routed over the Amalgamated time by Tom Rooney for ten weeks. She opened at the Cross Keys last week and plays the Alhambra the last half, going to Allegheny to follow.

Rod La Rocque replaced Curtiss Cooksey in the leading male role of "Thy Name Is Woman," opposite Mary Nash last week. La Rocque is said to be the youngest leading man on Broadway, being only twenty-two.

Harry and Neta Rose having just completed a twenty-week tour of the Keith Boston and Canadian time, have commenced a tour of the Fox and Loew circuits in New York with their act "Versatile Vaudeville Medley."

Marie Nordstrom, Tempest and Sunshine, Van Hoven, Kramer and Boyle, Toto, Swift and Kelley, Innis Bros., Owen and Osborne, Newton Bros., and Margaret Young, played the New Amsterdam Theatre last Sunday evening.

Hale Hamilton, who is appearing in "Dear Me" at the Republic Theatre, New York, is preparing another new play, "Her Father's House," for production by John Golden. Viola Brothers Shore is working in collaboration with Mr. Hamilton.

The Shellons, E. Arensoni, Mignon, Harry Rose, Felix Adler and Frances Ross, Kyra, Avon Comedy Four, Olive Cornell, Sammy White, James Barton, 4 Haley Sisters, and Bert Clark and Flavia Arcaro, played the Century Theatre Sunday night concert.

Hazel Dawn, stage and screen star, has purchased a ranch near Mesa, Ariz., and will make her home there. Margaret Romaine of the Metropolitan Opera Company and Nannie Tout, grand opera singers, sisters of Miss Dawn, will spend part of the time at the ranch.

The 4 Haley Sisters, Nat Carr, Bernice Le Grand, Johnny Dooley, Fernandez, Cliff Friend, Felix Adler and Frances Ross, Grace and Berkes, The Avon Comedy Four, Mazette and Lewis, Buddy Doyle and Horton and La Triaka played the Central Theatre Sunday night.

Walter Messenger is in advance of Majorie Rambeau's "Sign on the Door" company, and has booked the company to play the Curran Theatre, San Francisco, on April 6. Messenger was formerly with the "John Ferguson" company, and before that with "The Breakfast in Bed" organization.



O BOY! WHAT A HIT! NEW YORK ORCHESTRAS ARE EATING THIS UP! OVER NIGHT SENSATION!

# SLEEPY HOLLOW

Lyric by  
HAROLD G. FROST

## WHERE I FIRST MET YOU

Music by  
LEMUEL FOWLER  
F. HENRI KLICKMANN

WONDERFUL WALTZ—GREAT FOR SINGLES, DOUBLES, HARMONY, DUMB ACTS

*False Andante* **VOICE**

*mf* Sweet-heart, I've been dreaming of a by-gone day When you said you  
Un - der-neath the wil - low 'neath a sky of blue, While the moonlight

*rit.*

*CHO.* loved me so; Sil - very stars are gleam - ing just to light my way, Seems they know that I want to go  
soft - ly beams, I will make my pil - low while I dream of you, Once a - gain I will stroll in dreams

*a tempo* *p-mf*

Back to Sleepy - Hollow, - Sleepy - Hollow, - Where I first met you, - I'll dream a - gain, all the

*rit.* *a tempo*

dreams we knew, I'll dream a - gain, dear, of your sweet eyes of blue. In the shadows - falling - you are - calling -

*mf* As you used to do, While mem'ries - follow - "Sleepy - Hollow" Where I first met you. Back to you.

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LYRIC BY  
HAROLD G. FROST

## WE WILL BE HAPPY IN

MUSIC BY  
E. CLINTON KEITHLEY

FOX-TROT BALLAD  
THAT IS A WONDER!  
KNOCKOUT FOR SOLO,  
DUET, HARMONY,  
BURLESQUE, TABLOIDS,  
ENTRACTS, REVIEWS

# JUNE

RIOT WITH THE DANCE  
ORCHESTRAS, COAST TO COAST  
HIT WITH CABARETS, HOTELS  
AND THEATRE ORCHESTRAS  
ALL ARRANGEMENTS READY

*Moderato* **VAMP**

Some-thing's in the at - mos - phere of June time - Called Honey - moon time, - hearts all feel the same, - little girlie.  
Ev - 'ry month will make your smile seem dear - er - And bring you near - er - to a hon - ey - moon, - little girlie.

*CHO.* With the June time ros - es in your cheeks, dear, - All na - ture speaks, dear, - your pretty name.  
But there's just one month that seems the best, dear, - Of all the rest, dear, - my pretty June.

June, - with your silvery laughter, June, - that they named you after, June, - with your smiling eyes of blue; June, - nature's queen I name you,

Soon, - dear, I mean to claim you, All that I want is you, little sweetheart June, like a pretty flower, June, like a golden shower, Soon, on some

sunny after-noon, - We'll hear those sweet wedding bells that chime, dear, I'll tell the world your mine, dear, We will be hap - py in June.

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McKINLEY MUSIC CO.

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# DRAMATIC and MUSICAL

## "NEAR SANTA BARBARA," MACK'S NEW PIECE, A TEST FOR GUESSWORKS

"NEAR SANTA BARBARA." A play in four acts by Willard Mack. Presented at the Greenwich Village Theatre on Monday evening, Jan. 31, 1921.

### THE CAST

Sheriff "Tod" Wilson.....Howard Tuesdell  
Phil Yeager.....Joseph F. Sweeney  
Mike McKenzie.....Charles Abbe  
Nocka.....T. Tamamoto  
Ylarlo.....Louis Alberni  
Ysobel.....Zola Talma  
Bud Jenks.....Royal Stout  
Mrs. Bill Trainor.....Clara Joel  
Mr. Bill Trainor.....William Mack

Although appearing under a different title, "Near Santa Barbara," the Willard Mack piece, which made its appearance at the Greenwich Village Theatre last week, is essentially the same melodrama which previously had been styled "Poker Ranch" and "Tony." It is a puzzling piece, the main purpose of which seems to be to keep the audience constantly guessing. Like most of the Mack plays, it begins in low speed with the action being accelerated as the story is unwoven.

The play itself has all the necessary ingredients of humor, romance and adventure, and these are geared in a satisfactory and effective manner despite the fact that the acting often borders on the mediocre. Mack, as a ranchman of California addicted to the game of chance, at times appeals with a telling naturalness, while at other moments his acting is far more stagey than that found in the average stock company.

As the Western ranchman, Mack is not only a consistent gambler but a consistent loser. A neighbor gets him for most of his ready cash, and then in lieu of collateral starts to accept I. O. U.'s to the tune of \$14,000. Of course, the ranchman is unable to pay, with his wife finding it necessary to peddle hen's eggs to buy her clothes, repair chicken coops and waiting for the harvesting of the crops.

And then the attempt at mystifying the audience begins. The man to whom the debt is due calls at the house by appointment. There is a quarrel, and later, off-stage, he is murdered. The hand of guilt points first at Mack, then at his foreman, then at a maid who had been in love with the murdered man, and then at a Jap servant. Eventually it turns out that the guilty person is one never suspected by those out front. Of course, it's not the ranchowner, he being the hero.

Most of the entertainment is worthy of merit, while there is thrilling material enough to satisfy. Clara Joel was seen to good advantage as the wife of the ranchman. Charles Abbe does a comic relief well, while Joseph F. Sweeney does good work as the villain up to the time he is put hors du combat.

### GOLDMAN TO GIVE 42 CONCERTS

Edwin Franko Goldman and his concert band will inaugurate its fourth season of the Columbia University Summer concerts on June 6th. The season will terminate on Sept. 3rd. Special festival concerts will be given during the last three weeks of the engagement. There will be 42 concerts on the Columbia Green this year, instead of 36 as last year, in addition to which 18 concerts will be given at the city parks and hospitals. This year's band will comprise 60 pieces, including Ernest S. Williams, the famous cornetist, and four well known vocalists. Mr. Goldman will conduct.

### SOUSA'S BAND FOR CUBA

Sousa's Band has been booked for a two weeks' engagement in Cuba. Harry Askin, manager of the band, is now in Havana completing arrangements for the concerts.

### ROUNDERS A GOOD SHOW

Century Promenade—"Midnight Rounders of 1921," an after-theatre revue, lyrics by Alfred Bryant and music by Jean Schwartz and Lew Pollock. Staged by Jack Mason, under the direction of J. J. Shubert. Presented by the Shuberts, February 5th.

Among the principals are Cleveland Bronner, Ingrid Solfeng, Tot Qualters, Jessica Brown, Dooley and Sales, Ada Forman, Joe Browning, Ted Lorraine, Gladys Walton, Olga Cook, Florence Rayfield, J. Harold Murray, Ethel Davis, Lew Edwards, Bessie Clifford, Guiran and Marguerite and others.

This is nothing more than a huge vaudeville entertainment, dotted with a beauty chorus. All the acts usually exhibited at a variety performance are on hand: There's the shadowgraphist, the model who is aided with the stereopticon, the dancers, vocalists, tumblers and the entire gamut of talent. The riot of color which predominates, of course, lends an enchanting effect, and in point of costuming there's a little of the unusual present, although not sufficiently so to cause a flutter of excitement in the minds of those who expected a sensation. Jessica Brown does well with her terpsichorean effort, it being built along acrobatic lines and serves to cause a surprising gasp at its daring. La Petite Marguerite, Gladys Walton, John Lowe and John Guiran kicked themselves into favorable position and were graciously accepted. Francis Dooley and Corinne Sales, prominent in vaudeville activity, pleased considerably. Arthur Donnelly went back to the days of the shadow, and with his fingergraphs formed geese, birds, negroes, rabbits and other things, to the keen delight of the noisy audience. One of the main events in the "Midnight Rounders" concerned a gorgeous pageant, "Temple of Tannit," which was replete with form and grace, its principal theme being hinged on snake dancers and their gods. A pert maiden sang something about resting "your head upon my pillow," using a cushion upon which to kneel in making her supplication to the tired business man. Later on another sent forward an invitation to "Snap a Wishbone" with her. A half hour went by, when suddenly came an invite to go swimming with a vocalizing lady. It appeared that the house was made up of liabilities instead of assets, for no one seemed anxious to accept the many kindnesses which the ladies had in mind. "You Tickle Me" created a little excitement, for the girls presented many of the audience with feathers fixed to a rod, and, of course, the resources of those present aided in making this number a success. J. J. Shubert has mounted the review carefully; he has planted pretty girls in the groupings; he has given it the best possible in point of vaudeville strength and as a whole, affords a night of pleasure and relaxation.

### POSTHUMOUS PLAY PRESENTED

PARIS, Feb. 7.—A posthumous play by Edmond Rostand, never before published, called "La Dernière Nuit de Don Juan," is printed in the latest issue of *L'Illustration*. It is in two parts, with a prologue, and is the only completed work the author of "Chantecler" and "Cyrano de Bergerac" left at his death.

The play shows Don Juan as a libertine and puppet of the devil and not as a true lover. The moral of the play is that the history of true lovers becomes eternal, while the debauched crimes of Don Juan die with him.

Rostand began writing this play in 1911 and had almost finished it when the war broke out. It was to have been played by Le Bary at his farewell appearance at the Comedie Theatre.

### FROHMAN TO DO "CLAIR DE LUNE"

Charles Frohman, Inc., has acquired the stage rights for a new play by Michael Strange. It will be produced under the title of "Clair de Lune."

## "EYVIND OF THE HILLS" A BRUTAL TRAGEDY SLOW AND DRAGGY

"EYVIND OF THE HILLS." A tragedy in four acts by Johann Sigurjonsson, at the Greenwich Village Theatre on Tuesday afternoon, February 1.

### THE CAST

Halla.....Margaret Wycherly  
Karl.....Arthur Hohl  
Bjorn.....Byron Beasley  
Arnes.....Edward G. Robinson  
Gudfanna.....Beatrice Moreland  
Magnus, Oddny, Sigrid, Halla's Servants—Roy La Rue, Gwendolyn Piers, Marguerite Tebeau.  
A Shepherd Boy.....Roymond Gulon  
Arngim, a Leper.....Lloyd Neal  
A District Judge.....Charles P. Bates  
Tota.....Elfin Finn  
Jon.....Edward Begley  
Jon's Wife.....Helene Russell  
Eleanor Johnson, Helen Olcott  
A Farmhand.....Edmond J. Pardy  
First Peasant.....Gus Beuerman  
Second Peasant.....Hallem Bosworth

This play is an example of the harsh, brutal tragedies of which the writers of the cold, northern countries are so productive. Written by the late Johann Sigurjonsson, it has many fine dramatic qualities and the translation which has been for some time available, is an excellent one. The action takes place in Iceland and Iceland is very distant in more than a geographical sense. The task of transposing into life this importation is a very difficult one and a company of mixed talent has only partly succeeded.

"Eyvind of the Hills" is a tragedy of outlawry. The author writes of the flight of the hunted Eyvind and the woman who loves him into the Icelandic hills. He shows how the woman is forced by circumstances to kill her own children. He pictures the end, in a snowbound mountain hut, where the two sit starving to death and loathing each other.

There is but one way out for them and they take it. The door opens and the fierce storm beats in. The woman, at the end of her resources, determines to end it all. She wanders out into the snowstorm and the man shortly follows her.

The play is long, talky and therefore drags badly, especially in the first two acts. The almost unending dialogue detracts from the all too few good scenes.

Margaret Wycherly as the brave Halla rises magnificently to the occasion in the bitterness and disillusionment of the final scene, although in the earlier and more joyful scenes neither she nor Arthur Hohl as Eyvind are very convincing. Edward G. Robinson as the hapless Arnes makes a very good impression.

The play is only booked at the Greenwich Village Theatre for special matinees, at present, as "Near Santa Barbara" is the regular attraction there.

### FISKE PLAY FOR LONDON

LONDON, Eng., Feb. 3.—On February 14 Dion Boucicault and Allen B. Limpus will produce an American play, "Miss Nellie of New Orleans," in which Mrs. Minnie Maddern Fiske appeared in the United States. Irene Vanbrugh will be starred in the production, which takes place at the Duke of York's Theatre, which the producer will take over on that date.

### "SACRED AND PROFANE LOVE" FILMED

William D. Taylor has completed the photo-production of Arnold Bennett's "Sacred and Profane Love," starring Elsie Ferguson. Miss Ferguson plays the same role as she did on the stage in this play.

When the cutting and editing of this picture are completed, Mr. Taylor will film an original story written for him by Cosmo Hamilton.

### SAYS SPECS GET THE PROFITS

The big profits in the theatrical business, according to Winthrop Ames, whose production of "The Green Goddess" starring George Arliss, is now showing at the Booth Theatre, are not made by the producers and owners of shows, but by the ticket speculators and scalpers.

Friends of Mr. Ames phoned him recently and told him they had paid \$7 a ticket to speculators to see his play. Ames told them that if they wanted to stop this practice they should stop buying tickets from these scalpers.

"Here is a situation," said Edw. E. Lyons, general manager for Mr. Ames, "in which a theatrical manager builds a theatre, pays taxes, engages a costly cast, expends thousands of dollars on a production, not knowing if it will be successful, and when presenting it gets \$3 a ticket, while the scalper buys the ticket and sells it for \$7, profiting something like \$4 on the deal."

One patron of the Booth Theatre informed Mr. Lyons recently that he had paid \$9 to a Broadway speculator for a ticket.

### TAX RETURNS METHOD ALTERED

LONDON, Feb. 6.—Alterations in the method of checking entertainment tax returns recently adopted by the Commissioners of Customs and Excise have not been cordially received by theatrical managers here. In future the accuracy of the returns will be checked by officers of the Department, and accountants' certificates will no longer be required. Hitherto the method was for the theatre to affix stamps to the tickets of admission or to forward each week a check for the amount due. As a further check an accountant's certificate was forwarded at specified intervals. The managers feel the new method will mean that the books will have to be gone through twice, once by the theatre's accountants and once by the officials of the Department.

### MRS. BARRYMORE WRITES PLAY

"Clare de Lune," a new play by Mrs. John Barrymore and her first dramatic effort, has been accepted for production by Charles Frohman, Inc. It will be produced in the near future under the pen name of Michael Strange, which Mrs. Barrymore has used as a writer of poetry for a number of years.

### "NICE PEOPLE" CAST COMPLETE

The cast of "Nice People," in which Sam H. Harris will present Francine Larimore at the opening of the new Klaw Theatre on February 21, has been completed. The company includes Robert Ames, Meri Mattern, Frederick Perry, Tallulah Bankhead, Hugh Huntley, Katherine Cornell, Guy Milham, Edwin Hensely and Frederick Maynard.

### TO FILM CANADIAN STORIES

MONTREAL, Feb. 8.—L. Ernest Oulmet, president of the Specialty Film Import, Limited, announced that work will be commenced immediately on the production of six pictures from Canadian stories, all to be produced in Canada. The first of these is from the pen of Sir Gilbert Parker. It will be directed by H. J. Revier, formerly a director of Metro productions.

### FRENCH PEOPLE SPONSOR THEATRE

CHICAGO, Ill., Feb. 7.—The French Theatre, located in Kimball Hall, was dedicated on Saturday afternoon when three one-act plays were presented. All the French societies of this city are acting as sponsor for the theatre, which is under the personal direction of Mercedes Devries-Schmidt.

### DITRICHSTEIN TO DO "TOTO"

Leo Ditrichstein's next play will be entitled "Toto" and is the work of Achmed Abdullah and the actor. Lee Shubert will present the play in the early spring. Phoebe Foster will be the leading lady.



# RAY SHERWOOD SAYS—

HERE'S A NEW ONE THAT HAS STEPPED OUT OVERNIGHT LIKE A "MAN O' WAR;"  
JUST A BALMY BREATH OF PARADISE IS—

# DREAMY HAWAII

WORDS BY RAY SHERWOOD

MUSIC BY F. W. VANDERSLOOT

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FOLLY  
TOWN

PRIMA  
DONNA

## JEAN LE BRUN

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LENA  
DALY  
AND HER  
KANDY  
KIDS

ON AT 10:30  
MAKING GOOD  
ECCENTRIC  
AND  
ACROBATIC  
DANCING SPECIALTY

## MAURICE COLE

WITH  
LENA  
DALY  
AND HER  
KANDY  
KIDS

THE ONE  
AND ONLY  
ORIGINAL  
BOZO

## TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH  
BARNEY GERARD'S  
SOME SHOW  
SEASONS 1921-22-23

PRIMA  
DONNA

## Dorothy Barnes

WITH  
RUBE  
BERNSTEIN'S  
FOLLIES  
OF  
PLEASURE

PRIMA  
DONNA  
CABARET  
GIRLS

## Ethyle McDonald

FIRST  
TIME  
IN  
EAST

THE  
LONG and  
SHORT  
OF IT

EDDIE

## MERRIGAN and HOWARTH

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WITH  
MAIDS  
OF  
AMERICA



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**NEW YORK CITY**  
 Palace—Howard's Ponies—Edwin George—Eyes of Buddha—Innis Bros.—Gertrude Hoffman & Co.—Bert Levy—Nat Nazarro, Jr. & Co.—Montgomery & Allen—Resista.  
 Riverside—Young & April—Bernard & Garry—Nash & O'Donnell—Jack Benny—Dorothy Jordan—Ernie Beam—Bubbles—Gordon & Ford.  
 Colonial—Valda & Co.—Franklyn Charles & Co.—Hudson & Jones—Van Haven—Ruth Royce—Kate & Wiley.  
 Alhambra—Reynolds Trio—Libonati—Chas. Gill & Co.—Duffy & Sweeney—Dillon & Parker—Leo Cardillo—Les Genis.  
 Royal—Lohse & Sterling—Jones & Greenlee—Grace Nelson—Bronson & Baldwin—Wm. Ebs & Co.—Wm. & Gordon Dooley Revue—The Leveas.  
 Hamilton—Toto—Loney Haskell—Marmelin Sis. & Schooler—Dennis Sis.—Vera Gordon & Co.—Van & Corbett.  
 Jefferson—4 Ortons—Marcel Fallette—Jack Conway & Co.—Davis & Darnell—Donald Kerr & Co.—Mabel Burke & Co.—Pearson & Lewis—Gallagher & Bolley.  
 Broadway—Maxine Bros. & Babby—Haig & Lavere—Hugh Herbert & Co.—Jack Ingalls—Bartram & Saxton—Dugan & Raymond—Sylvia Clark—Yvette.  
 81st St.—Reck & Rector—Chas. L. Fletcher—Bobby Bernard & Co.—Wilton Sis.—Bobby Heath & Co.—Winifred Gilrairie & Co.  
 125th St. (First Half)—Jas. C. Morton & Co.—Josephine Curry & Co.—3 Rianos—Others. (Second Half)—Curry & Graham—Hughes & Neritt—Joan Leighton's Revue.  
 23rd St. (First Half)—Estelle & Roy—Corinne Buckle—J. & J. Kaufman. (Second Half)—Edgar & Wardell—Edwards Trio.  
 Coliseum (First Half)—Dave Harris—Paul Decker & Co.—Lewhoff & Phelps—Al Raymond—Pearl Regay & Band. (Second Half)—Bowers, Walter & Crocker—Jack Kennedy & Co.—Anna Chandler—Zostock's Riding School.  
 55th St. (First Half)—Ming Toy—Baby Mine—Jed Dooley & Co.—Morton & Glass—Great Lester. (Second Half)—Devaro & Zemater—John O'Malley—Joe Gorman—Gilfoyle & Lang—Burns & Frabito.  
 Regent (First Half)—Harry Lamore—Bowers, Walter & Crocker—Jack Kennedy & Co.—Anna Chandler. (Second Half)—Dave Harris—Paul Decker & Co.—Lucky & Harris.  
 Harlem Opera House (First Half)—Mabel Fonda Trio—Paul & Georgia Hall—Rice & Ward—Tommy Gordon. (Second Half)—Sylvia Starr—Bedell & Gibson.  
 Fifth Avenue (First Half)—3 Hove Sis.—Lorraine Sis. & Co.—Others. (Second Half)—Soyer & Eddie.  
 Yonkers (First Half)—Devora & Zamater—Rene Riano & Co.—Gilfoyle & Land—Burns & Frabito. (Second Half)—Libonati—Ruth Budd.  
 Mount Vernon (First Half)—Raymond & Schram—Chic Sale. (Second Half)—Morton & Glass—Pearl Regay & Co.  
**BROOKLYN, N. Y.**  
 Bushwick—Samsted & Marion—Mannaux & Rule—Rajah—Geo. M. Rosener—Eva Shirley & Band—Ella Shields—Kramer & Boyle.  
 Orpheum—Daly & Berlew—Craig Campbell—Demarest & Collette—Bushman & Bayne—Pressler & Klais—Mme. Herman.  
 Flatbush—Samoyoa—Ryan & Bronson—Gallagher & Martin—Gus Edwards & Co.  
 Prospect (First Half)—John O'Malley—Roberts & Boyne. (Second Half)—3 Rianos—Lucy Bruch—Raymond & Schram—Chic Sale.  
 Greenpoint (First Half)—Lloyd & Goode. (Second Half)—Roberts & Boyne.  
**BOSTON, MASS.**  
 Keith's—Rekoma—Cartmell & Harris—Dolly Kay—For Pitty's Sake—Ciccolini—Emma Carus—Laddie Cliff—Werner Amoroso Trio.  
**BUFFALO**  
 Shea's—Genevieve & Walter—Elkins, Fay & Elkins—Mack & Earl—Wood & Wyde—Eddie Foyer—Geo. Moore & Co.—Lucas & Ines.  
**BALTIMORE, MD.**  
 Maryland—Chas. McGood & Co.—Peggy Brooks—Francis Renault—John B. Hymer & Co.—Masters & Kraft Revue—Collin O'Moore—June Mills & Co.—Fred Lindsay & Co.  
**CLEVELAND, O.**  
 Hippodrome—Horlick & Sarampa Sis.—Ed. Morton—Harry Holman & Co.—Fisher & Gilmore—Clark & Bergman—Merlin—Ford Sis. & Co.—Trixie Friganza—Cross & Santora.  
**CINCINNATI**  
 Keith's—Musical Hunters—Mason & Cole—Ben Smith—May Wirth & Co.—Vinnie Daly—Billy Arlington & Co.—Wanser & Palmer—Beeman & Grace.  
**COLUMBUS, O.**  
 Keith's—Hazel Moran—Connolly & Francis—Carson & Willard—Stephens & Hollister—Ye Song Shoppe—A. Robbins—Mantelle & Co.  
**DAYTON, O.**  
 Keith's—Bob & Tip—Jack Joyce—Valerie Bergere & Co.—Elsie White & Co.—McFarland Sis.—Eckhart & Moore—Flying Weavers.  
**DETROIT**  
 Temple—Alexandria—Mr. & Mrs. Norcross—The Leightons—Marie Nordstrom—Kitty O'Meara—Whiting & Burt—Kerville Family—Nathan Bros.  
**ERIE, PA.**  
 Colonial—Allanson—Bernard & Townes—Ernest Evans & Co.—Dotson—Unusual Duo.  
**GRAND RAPIDS, MICH.**  
 Empress—Hughes Musical Duo—The LeGros—Baroness DeHollub—Billy Glasen—Miller & Mack—Clara Morton—4 Mortons.  
**HAMILTON, CAN.**  
 Lyrio—Dunham & O'Malley—Raymond Bond—Mabel Berra—Earl Gates & Co.—Brown & O'Donnell—The Rials.

# VAUDEVILLE BILLS

## For Next Week

**INDIANAPOLIS, IND.**  
 Keith's—McRae & Clegg—Alice Manning—A. C. Astor—Hamilton & Barnes—Ethel Clifton & Co.—Henry Santry & Band—Weaver & Weaver—Galletti & Kokin.  
**JERSEY CITY**  
 Proctor's (First Half)—Curry & Graham—Hans Roberts & Co. (Second Half)—BoPeep & Jack Horner—J. & J. Kaufman—Ray & Emma Dean—Mabel Fonda Trio.  
**LOUISVILLE, KY.**  
 Mary Anderson—Uyeda Japs—Palo & Palet—Dainty Marie—Cook & Burns—Buckridge Casey & Co.—Hyams & McIntyre—Zuhn & Dreis—Pedestrianism.  
**LOWELL, MASS.**  
 Keith's—The Philmers—Marion Clare—Sam Liebert & Co.—Ida May Chadwick & Dad—Quakey & Joe Cook—Van Clave & Pete.  
**MONTREAL, CAN.**  
 Princess—Wright & Earl—Fink's Mules—F. & M. Britton—Mme. Beason & Co.—Falon & Shirley—Hymack—Lambert & Ball—Beginning of World.  
**NEWARK**  
 Proctor's—Arenas Bros.—Shriner & Fitzsimmons—Ona Munson & Co.  
**OTTAWA, CAN.**  
 Dominion—Homer Romaline—Hobson & Beatty—Chas. Mack & Co.—Sandy Shaw—Handers & Milliss—Lydell & Macy—Sylvia Loyall.  
**PHILADELPHIA, PA.**  
 Keith's—Karl Emmy's Pets—Swift & Kelly—Will Ward & Girls—Polly & Os—Juliet—Wilson Bros.—Sarah Padden & Co.—Ruby Norton & Co.—Osborne 3.  
**PROVIDENCE, R. I.**  
 Keith's—Raymond Wilbur—Ryan & Ryan—Buzzell & Parker—DeHaven & Nice—Anderson & Graves—Jack Osterman—Irene Franklin—Bensee & Baird—4 Readings.  
**PITTSBURG, PA.**  
 Davis—Libby & Sparrow—El Cota—Mr. & Mrs. J. Barry—Dooley & Storey—O'Donnell & Blair—Lane & Moran—Howard & Clark Revue.  
**PORTLAND, ME.**  
 Keith's—Evans & Perex—Driscoll & Earl—Fern & Marie—Harry Antrim—Ethel McDonough—Miller & Lyle.  
**QUEBEC**  
 Auditorium—Jim & Flo Bogard—Hall & Shapiro—LaFrance Bros.  
**ROCHESTER, N. Y.**  
 Temple—2 Rosellas—Vincent O'Donnell—H. J. Conley & Co.—3 Belmonts—Follis Girls—Flashes Revue—Mel Klee—4 Lamy Bros.  
**SYRACUSE, N. Y.**  
 Keith's—Rialto Look—Gus Bohn—Clark & Verdi—Schlicht's Mannikins—Sybil Vane—Florence Roberts—Al & Fannie Steadman—The Duttons—Phina & Pinks.  
**TOLEDO, O.**  
 Keith's—Renda & Herr—Margaret Ford—Duffy & Mann—Walters & Walters—Boyce Combe—Lee Children—Lovenberg Sis. & Neary.  
**TORONTO, CAN.**  
 Hippodrome—Miss Ioleen—Del-a-phone—Brown, Gardner & Barnett—Jennings & Mack.  
 Shea's—Davis & Pelle—Dave Roth—E. & B. Conrad—Edna Drilon—On Fifth Avenue—Rome & Gaut—Robbie Gordone.  
**WASHINGTON, D. C.**  
 Keith's—Kelly & Pollock—Russian Cath. 4—Clayton & Edwards—Toss. E. Shea—Casey & Warren—Harry Carroll Revue—Gerard Bros.  
**YOUNGSTOWN, O.**  
 Hippodrome—Jordan Girls—Zardo—Wayne, Marshall & Candy—Claudius & Scarlet—Santos & Hayes Revue—Patricia & Delroy—Ara Sis.  
**ORPHEUM CIRCUIT**  
**CHICAGO, ILL.**  
 Palace—Eddie Leonard & Co.—Imhof, Conn & Corinne—Val & Ernie Stanton—Lydia Barry—Ford & Sheehan—Sidney & Phillips—Roy Harrah & Co.—Leipzig—Marguerite & Alvarez.  
 Majestic—Blossom Seeley & Co.—Geo. Kelly & Co.—Spic & Span Revue—Ned Norworth & Co.—Lynn & Howland—Stone & Hayes—Watiska & Understudy—Sabbott & Brooks—Wilhat Trio.  
 State Lake—Varieties of 1921—Toney & Norman—Byron & Haig—Kenny & Nobody—Kluting's Entertainers—Bigelow & Clinton—The De Volos—Reed & Tucker—Joe Melvin.  
**CALGARY & EDMONTON**  
 Orpheum—Arman Kallz & Co.—Bessie Brown—Gene Greene—Emerson & Baldwin—Ray Conlin—Page & Green—Alfred Latell & Co.  
**DENVER**  
 Orpheum—Emily Ann Wellman—Ella Ruegger & Co.—Clayton & Lennie—Wm. Mandell & Co.—Langford & Fredricks—Whitfield & Ireland—An Artistic Treat.  
**DULUTH**  
 Orpheum—Cressy & Dayne—Spirit of Mardi Gras—Ash & Hyams—Murray Bennett—Oscar Mirano Trio—3 Weber Girls—B. & B. Wheeler.  
**DES MOINES**  
 Orpheum—Victor Moore & Co.—McConnell Sis.—Price & Bernie—Olson & Johnson—Garcinetti Bros.—B. & L. Walton—Jack Lavier.  
**KANSAS CITY**  
 Orpheum—Julian Ettinge—Edith Clasper & Co.—Dale & Burch—Billy Beard—Lola Adler & Co.—Prosper & Moret—Edith Clifford.  
**LINCOLN**  
 Orpheum—3 Regals—Dunbar's Darkies—Fenton & Fields—Ames & Winthrop—Tracey & McBride—Joe Towle—Lucy Gillette.

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**LOS ANGELES**  
 Orpheum—Frances Pritchard & Co.—Jimmy Lucas & Co.—Conlin & Glass—Joe Laurie & Co.—Selbini & Grovini—Healy & Cross—Herbert's Dogs—Leightner Sis. & Alex.  
**MILWAUKEE**  
 Majestic—Kitty Gordon & Co.—Jack Wilson & Co.—Past, Present & Future—Margaret Padula—Babcock & Dolly—Ben Beyer—Lexey & O'Connor—Sansone & Delilah.  
 Palace—Nellie Nichols—The Langdons—Geo. Damerei & Co.—Glenn & Jenkins—Marino & Maley—Belmont's Canary Opera—Mohr & Vermont—Kennedy & Nelson.  
**MEMPHIS**  
 Orpheum—Blitz & Pieces—The Cansinos—Bobby & Nelson—Bob Hall—L. Wolfe Gilbert—Billy Boancker's Circus—Anski & Taki.  
**MINNEAPOLIS**  
 Orpheum—Ford Revue—Magic Glasses—Rae E. Ball & Bro.—Murphy & White—Everett's Circus—Fox & Sappo—Moss & Frye.  
**NEW ORLEANS**  
 Orpheum—Anatol Friedland Co.—Ce Dora—Bob La Salle & Co.—The Brilants.  
**PORTLAND**  
 Orpheum—Annette Kellermann Co.—Tuscano Brothers—Burke & Betty—Ramsdell & Deyo—Janet of France—Flo & Ollie Walters—Vokes & Don.  
**OMAHA**  
 Orpheum—Geo. Jesse's Rev.—Roy & Arthur—Goslar & Lasby—Herbert Clifton—Lillian's Dogs—Oscar Lorraine & Co.—Owen McGivney—Barnes & Freeman.  
**OAKLAND**  
 Orpheum—Wm. Seabury & Co.—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—Foley & La Tour—Herbert Brooks.  
**ST. LOUIS**  
 Orpheum—Adelaide & Hughes—The Little Cottage—Elinore & Williams—Donovan & Lee—Mary Haynes & Co.—S Blue Devils—Fred Berrens—Tuck & Clare.  
 Rialto—Harry Fox & Co.—Brown & Weston—Bessie Remple & Co.—Maccontoni Trio—Rucker & Winifred—W. & H. Brown.  
**ST. PAUL**  
 Orpheum—Franklyn Ardell & Co.—Charles Wilson—Murray Girls—Holmes & La Vere—Hubert Dyer & Co.—Nolan & Nolan—Tom Smith & Co.  
**SALT LAKE CITY**  
 Orpheum—Hackett & Delmar Rev.—Lane & Harry—8 Kingdom Sis.—Swor Brothers—Johnson—Baker & Johnson—Geo. MacFarland—Breakaway Barlowa.  
**SACRAMENTO & FRESNO**  
 Orpheum—De Wolf Girls—Peggy Bremen & Co.—Beatrice Morgan & Co.—Bobby Randall—Conroy & Howard—Sig. Friscoe—Gordon's Circus.  
**SAN FRANCISCO**  
 Orpheum—Eliz. Brice & Co.—McLallen & Carson—Kenny & Hollis—J. C. Nugent—Oakes & De Loue—Mr. & Mrs. G. Wilde—Dora Hilton—C. & F. Usher—Step Lively.  
**SEATTLE**  
 Orpheum—For Pitty's Sake—Hampton & Blake—Burke & Betty—Moody & Duncan—A Miniature Revue—Albertina Rasch & Co.—Delmore & Lee.  
**VANCOUVER**  
 Orpheum—Valeska Suratt & Co.—Johnny Burke—Harry Kahne—Grey & Old Rose—Flo Lewis—Rice & Newton—Flying Mayos.  
**WINNIPEG**  
 Orpheum—Moonlight—Charles Irwin—Franklin & Jean Tell—The Nagytys—Bobby O'Neill & Co.—Finn & Sawyer—Alfred Farrell & Co.

# F. F. PROCTOR CIRCUIT

Week of Feb. 7, 1921.

## NEW YORK CITY.

Coliseum (First Half)—Burt & Rosedale—Marie Norstrom—Peterson Bros. (Second Half)—Irving & J. Kaufman—Jack Conroy Co.  
 Regent (First Half)—Bob Henshaw—Jack Conroy—Hughes & Merret—Burke & Durkin—Winifred Gilrairie—The Gerald's. (Second Half)—Burt & Rosedale—Ryan & Bronson—Peterson Bros.  
 Broadway—Kramer & Boyle—Ed Foy & Family—Libonati—Samoye—Mattylee & Lippard—J. B. Morgan—Eleanor Pierce—Breakfast for Three.  
 Fifth Ave. (First Half)—Lucy Brush—Devore & Zemater—Jas. Thornton—Vaughn & Comfort—Gibson & Cornell—Reynolds Trio—James & Greenlee—Franklin & Charles Co. (Second Half)—Princess Jennie DeCoude—Arenas Bros.—Hughes & Merret—Reed & Lucy.  
 125th St. (First Half)—Geo. Ross—Bob La Salle—The Balots—Darrell & Van—Donald Kerr & Lady Friends—Bob Bernard Co. (Second Half)—Four Espanolas—Bernard & Thornton—Henry & Moore.  
 68th St. (First Half)—Bud Snyder Co.—Three Kitamurus Bros.—Conley & Webb—Arnold & Lambert—Snap Shots—Griff—Dick & A. McAvey. (Second Half)—Shriner & Fitzsimmons—Mabel Burke Co.—Jack Marley—Fixing the Furnace—Turner & Vaughn—W. Gilrairie Co.  
 Harlem Opera House (First Half)—Marr & Dwyer Girls—Barry & Whiteledge—Al Jennings—Clark & Hawaiians—Ashley & Downey—Arnold & Sobel. (Second Half)—Rorsley & Rogers—Devore & Zemeter—Lucy Bros.—Roberts & Boyle.  
 23d St. (First Half)—The Rios—Morton & Glass—Ming Toy—Henry & Moore—Chief Little Elk—Tommy Gordon. (Second Half)—Dody & Burman—Lester Harcourt—Richard Keane—Donaldson & Van—Country Village.  
 Mt. Vernon (First Half)—Princess Jennie Dody

Jas. Morton—DeHaven & Nice—Gibson & Cornell—Tommy Gordon—Ray & E. Dean. (Second Half)—Prince & Jennie D. Coudey—Jas. C. Morton—Sawyer & Eddy—Robt. Emmette Keane—Four Espanolas—Reed & Lucy.  
 Yonkers (First Half)—Shriner & Fitzsimmons—Mabel Burke—Roberts & Boye—Donald Sisters—Marmelin Sisters & Schooler—D. D. H.. (Second Half)—Bud Snyder Co.—Three Kutuma Bros.—Arnold & Lambert.

## BROOKLYN.

Flatbush—Eva Tangway—Senator Murphy—Mauloux & Rule—Clinton Sisters—Una Clayton—Silverlake.  
 Prospect (First Half)—DeHaven & Nice—Jodie Rooney—Clown Seal—Summertime. (Second Half)—Barry & Whiteledge—Franklin & Charles Co.  
 Greenpoint (First Half)—Arenas Bros.—Marie & H. Clark—Bernard & Thornton—Rudell & Dunigan—Worsley & Rogers. (Second Half)—Mabel Fonda Co.—Geo. Howell Co.—Darrell & Van—Bob LaSalle Co.  
 Henderson's (First Half)—The Kervilles—Bo Peep & J. Horner—Geo. Rolland Co.—Bowman Bros.—Yvette Co.—Inez & Miller. (Second Half)—A Trip to Hitland—Haig & Lavere—Anita Dare Monks.

## AMSTERDAM.

(First Half)—Kafa—Flisber & Gilmore—Avey & O'Neil—Four Husbands. (Second Half)—Tim & K. O'Meara—The Leightons.

## ALTOONA.

(First Half)—Alfred Demore—Norton & Melnotte—Anderson & Graves—Clinton & Rooney—Lew Ross Girls. (Second Half)—Tony & George—Seymour & Janette—Peggy Brooks—Not Yet Marie.

## ALLENTOWN.

(First Half)—Eddie & Earl—Major Allen—Dunbar & Turner—The Night Line. (Second Half)—Alice Walker—Brooks & Philson—Master Gabriel Co.—Yip Yip Yaphankers.

## ALBANY.

(First Half)—Frank Wilson—Taylor Howard Team—Local—Fred Elliott. (Second Half)—The Leightons—Bensee & Baird—Asahi Troupe.

## BINGHAMTON.

(First Half)—Stevens & Brunelle—Billy Wilson Co.—Elkins, Fay & Elkins—Jean Sothen—Pietro—Page, Hack & Mack. (Second Half)—Paul Perry—Bolger Bros.—Byron & Pierce—Wolfe & Stevens—Phina & Pix—Combe & Nevins.

## BRISTOL.

Paul Brady—Vincent & Grace—Princeton Five—Daisy & Wilson.

## CORTLAND.

Spanish Goldinis—Charles F. Semon—Marshal Montgomery—Howard Smith—Howard & Sadler—The Cansinos.

## CLARKSBURG.

(First Half)—Les Kellors—Roderi & Marconi—Elsie White—McDevitt, Kelly Co. (Second Half)—Grant & Wallace—Al H. Wilson—Lela White-side.

## CHESTER.

(First Half)—Sully, Rogers & Sully—Cunningham & Bennett—Archer & Belford—Wm. Hallen—Polly's Pearls. (Second Half)—Gallette's Monks—Green & Myra—Indoor Sports—LaFrance & Kennedy—Bally Hoo Trio.

## ELMIRA.

(First Half)—Grace Wallace & Boy—Seymour Brown—Phina & Pix. (Second Half)—Antler Trio—Billy Wilson Co.—Jean Sothen.

## ELIZABETH.

(First Half)—Ming Toy—May Melville—Ross & Foss—Dody & Burman. (Second Half)—Mack & Stanton—Ming Toy.

## EASTON.

(First Half)—Alice Walker—Brooks & Philson—Master Gabriel Co.—Blance & J. Creight—Yip Yip Yaphankers. (Second Half)—Eddie & Earl—Major J. Allen—Dunbar & Turner—The Night Line.

## GLENS FALLS.

Frank Wilson—Fred & T. Hayden—Tim & K. O'Meara—Fred Elliott—Four Husbands.

## GENEVA.

(First Half)—Eva Fay. (Second Half)—Enos Frazer—Leonard & Porray—Eva Fay.

## GREENFIELD.

Fountain—Wright & Anderson—Griet & Krust—Nelson Waring—Nearly a Prince.

## GLOVERSVILLE.

(First Half)—Holford & Stevens—Byron & Haig—Leonard & Poray—Enos Frazer. (Second Half)—Corradini's Animals.

## HARRISBURG.

(First Half)—Tony & George—Seymour & Jeanette—Wayne Marshal Candy—Peggy Brooks—Not Yet Marie. (Second Half)—Alfred More—Norton & Melnotte—Anderson & Graves—Clinton & Rooney—Lew Ross Co.

## HAZELTON.

(First Half)—Leclair & Sampson—Marie Sparrow—Arthur & L. Bell—Toy Ling Foo Co (Second Half)—Daly, Mack & Dalt—Suzanne Tompkins—Cunningham & Bennett—Archer & Belford.

## ITHACA.

Grace Wallace & Boys—Elkins, Fay & Elkins—Page, Hack & Mack.

## JOHNSTOWN-PITTSBURG.

E. Cota—Wardell & Doncounty—Rosa Renta Trio—Andres & Cotter.

(Continued on page 23.)

**Brooks**  
 THEATRICAL COSTUMERS  
 Leading Makers of  
 Stage Attire  
 For Men and Women  
 We costume completely musical  
 and dramatic productions, moving  
 pictures, acts, revues and  
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## MUSICIANS' ROW ENDS IN ARREST

Eight former members of the Board of Directors of the Musical Mutual Protective Union were arrested last week when opposing factions engaged in a free-for-all fight at the organization's headquarters, 210 East Eighty-sixth street. The arrested men were arraigned before Magistrate Tobias in the Harlem Court and paroled for a hearing on Feb. 18.

Fully 3,500 of the 9,000 members of the union attended the meeting, and according to the police practically all of them took part in the melee. Joseph J. Schwebel, counsel for the union, told Magistrate Tobias that the meeting had been called by the Board of Directors to discuss charges against Samuel F. Finkelstein, president of the union, which had been made by the board. Two days before the meeting, which was set for Friday at 10 a. m., Schwebel said, Finkelstein notified him that the eight members of the board, rated as insurgents, had been expelled. When these ex-Directors attempted to enter the hall on Friday they were stopped by the Sergeants-at-arms. This started the whole argument.

According to Finkelstein, these insurgent Directors, who constituted a majority of the Board, suspended him from office on Jan. 25, without preferring any charges against him. The day after, he said, he received written charges from them of misconduct in office. The trouble arose when Counsel Schwebel, who had been appointed by the Board, refused to confer with him on union matters, the Board siding with the attorney. Finkelstein took the matter up with the American Federation of Musicians, and the parent body granted him a stay of judgment. When he attended the regular board meeting on Feb. 1, he alleges that he was forcefully ejected from the board room. He reported the matter to the parent organization and J. M. Webber, the president of the Federation, ordered the eight members expelled. When they arrived at the hall on Friday, Finkelstein ordered the Sergeants-at-arms to keep them out, as they were no longer members of the union.

After the police had quieted the disturbance the meeting proceeded, and, after a lengthy discussion, was adjourned. No action was taken against the president, and according to him, the whole question is settled.

The present dispute is said to have grown out of Finkelstein's attempt to recall the order paying musicians for rehearsals; Finkelstein's stand in the matter is said to have aroused great feeling in the organization, in which two factions have come into existence as a result of opinion on the question.

## MARQUARD MUST PAY

Richard ("Rube") Marquard the baseball pitcher and ex-husband of Blossom Seeley, was ordered to pay \$300 to Joseph Rosenzweig, who was his attorney in the divorce suit instituted in Chicago some time ago by Miss Seeley, for services rendered the defendant in the Seventh District Municipal Court on Monday.

Marquard, against whom a suit filed by a Chicago law firm for \$500 for services rendered in the same case is now pending, claimed that he agreed to pay only \$500 for legal services against his former wife.

## ROTHACKER'S PLAN TO EDUCATE

CHICAGO, Ill., Feb. 7.—Watterson R. Rothacker, producer of educational and industrial films, has secured the support of prominent Chicago business men and will arrange to show motion pictures in the steerage of ships touching the United States. Mr. Rothacker believes that this plan will prove beneficial to the immigrants and go far in showing them the potent manufacturing and industrial sections of the nation.

## WANTS TO HEAR FROM FRIENDS

Frank Boyd, known as "Turkey" Boyd, an old time minstrel and vaudevillian, who has been confined to the Manhattan State Hospital on Wards Island, is convalescent, and expected to be discharged shortly. He would appreciate communications from his friends, addressed to Ward 56, Manhattan State Hospital, Wards Island, New York City.

## GENERAL NEWS

## INVESTIGATING MOVIE SCHOOLS

A city-wide investigation of alleged schools for the instruction of young persons desirous of becoming moving picture stars despite the recent cut in salaries in that profession, has been started by Assistant District Attorney Bohan as a result of numerous complaints from young women who allege they have been paying tuition to learn nothing except man's treachery.

Twelve such schools are now under investigation by Mr. Bohan, Assistant District Attorney Sullivan and several detectives on complaint made by upward of 100 girls and a number of men. The latter say they have been defrauded of their money, while many of the girls assert they have been mistreated in more serious ways.

"We have found only one man connected with any of these so-called schools," Mr. Bohan said, "who has any kind of knowledge of moving pictures or acting, and he knows just enough to get the money away from his pupils. Some of the stories told by the girls are pitiful, while others are amusing. No, they are not all beautiful, though some of them are surprisingly intelligent and comely, and it is with difficulty we are getting their stories. The men concerned are seemingly ashamed to admit their gullibility."

The schools average about 100 students each and these pay from \$50 to \$100 for lessons. They are promised work in "productions" to be made by the schools. The girls say they have been taken out by men who are not movie men and who have mistreated them. One girl told Mr. Bohan she quit the school she attended when they asked her to go through the "hip exercise." She refused to illustrate this.

One man who gave up \$500 was made treasurer of one of the schools. Mr. Bohan expects to go before the Grand Jury in a few days to ask for indictments.

## LAWRENCE MYSTERY UNSOLVED

MADISON, Wis., Feb. 7.—The body of Richard S. Lawrence, a jewel connoisseur, is to be exhumed in an effort to discover by what means he was mysteriously murdered some three years ago. Shortly before his death he had made a will in which Louise Vale, a motion picture actress, since deceased, was made heir. The body of another man was buried for that of Lawrence, but later unearthed again. Deep mystery has surrounded the case since the death of Miss Vale.

## SHOWMAN'S GUILD GROWS

LONDON, Eng., Feb. 3.—The Showman's Guild, which recently held its annual meeting, announced an increase of membership during the past year, and reports showing the financial stabilization of the organization were also given out. Last year's membership had been 1,612, this year's was 1,954, an increase of 342. The total deposits of the guild treasury, after the payment of yearly expense, amounted to \$23,880.

## SAXON REVIVES ACT

William K. Saxon, who recently returned from the Coast where he had been engaged in motion picture work, is to open next week in a revival of "The Matrimonial Fee," the sketch in which he previously appeared in vaudeville. Saxon will play the lead and will be supported by Virginia Carr, and Carl Sodder.

## KUMMER PLANS REVIVALS

Clare Kummer is planning a series of special matinees at the Punch and Judy Theatre where her "Rollo's Wild Oat" is holding forth, during which she will put on a revival of "Good Gracious, Annabelle," "Be Calm, Camilla," and others of her earlier plays as well as some new pieces.

## WANT GOOD MUSIC FOR FILMS

At the recent convention of American Society of Authors, Composers and Publishers (Motion Picture Musical Division), William Brandt, who represented more than five hundred individual motion picture exhibitors in and about Greater New York, declared that the smallest exhibitor is eager to use good music. In his address he brought out that in districts that may be considered out of the wealthy class theatres are being built to vie with the Rialto; one in Brownsville now nearing completion—the Stadium—which will resemble the Capitol. It is impossible to obtain enough union musicians and organists to attend to the wants of such theatres as these. Joseph Weber, president of the Musical Union for 25 years, in his address said that the musical unions are not on the defensive; that the motion picture industry has grown so rapidly that the unions have been unable to cope with the situation. The demand for musicians is now apparent, however, if the theatres will receive admissions equivalent to that of the Rialto. Mr. Weber was asked if the union could rate its musicians, to which he responded that it could not. A discussion followed on the matter of permitting union musicians to travel from one community to another without interference from the local union. Mr. Weber said that a form of Board of Arbitration would be made with the new association of motion picture musical interests, to settle all matters of this nature.

## FRENCH THEATRE OPENS

SAN FRANCISCO, Cal., Feb. 7.—Something new was presented to the musical and dramatic circles this week, with the opening of the little French theatre La Gaite Francaise on Washington street in the residential district. Andre Ferrier is the director of the theatre, which seats 150 people. It is the only theatre of the kind in the United States entirely devoted to French works given in the original language with the spirit and ideals of French art perpetuated. Two comedies were presented. "Eux" by Maurice Sonnay, was played with Mme. Parrieres and Andre Ferrier in the cast, followed by the comic opera "Les Noces De Jeannette," in which Mme. Anna Young sang the leading role. Ferrier sang the role of Jean, assisted by a vivacious chorus. Every Friday and Sunday night performances will be given in addition to matinees on Saturdays.

## COLISIMOS' MAY RE-OPEN

CHICAGO, Ill., Feb. 7.—Lights and Laughter may soon sparkle brightly in Colisimos' Cabaret, one time mecca of Chicago's theatrical world. Attorney Rocco de Stefano, counsel for "Big Jim" during his lifetime, announced that he has forwarded to Judge Horner, of the Probate Court, his resignation as administrator of the Colisimos estate. By this action he hopes to relieve Michael Potson, partner of Colisimos, of the embarrassments which have kept the cafe dark since the murder of Jim Colisimos. A petition for a writ to compel the mayor and chief of police to grant a license, has been filed.

## NEW PICKFORD FILM SCORES

Mary Pickford's latest production to be released by United Artists, "The Love Light," is doing a tremendous business in all sections of the country, according to reports of exhibitors. Many of them have found it necessary to extend their runs to from two to three times their usual policy.

## ACT REBOOKED OVER ORPHEUM

Blossom Seeley, who arrived in New York last week after completing a tour of the Orpheum time, is to go on a four months' tour playing return bookings over the time. When the act reaches Denver, it will jump direct from there to New York, opening at the Palace, to play two weeks at all the New York houses.

## KIPLING SCRIPT ARRIVES

Rudyard Kipling's first script as a screen author under his contract with Pathe has been received from England. It bears the familiar Kipling title, "Without Benefit of Clergy," and has the form of a complete continuity, lacking nothing essential to the process of filming. That Kipling's first effort writing directly for picturization is technically so nearly perfect occasioned no surprise at the offices of Pathe exchange, for it was part of the great novelist's arrangement with Paul Brunet that he should be supplied with competent technical advice and co-operation. How thoroughly Kipling has assimilated the details of motion picture technique is declared to be manifest in the script of "Without Benefit of Clergy"—his initial experience writing in this medium. Randolph Lewis, author of many successful picture features and the expert assigned to advise with the famous Englishman, corroborates this evidence in a letter recently received at the Pathe home offices announcing his task is virtually completed.

"One of the first things I did on joining Mr. Kipling over here," writes Mr. Lewis, "was to supply him with a model continuity, the technique of which he mastered in an amazingly brief period. So it is that now he really speaks in the language of the studio, and talks of 'fades,' 'lap dissolves,' 'irises,' 'fade-ins,' 'cut-backs' and 'flashes' as though he were either an old hand in the studio or at writing continuity."

Pending Mr. Lewis' return with other Kipling production material, the continuity of "Without Benefit of Clergy" has been sent on to the Pacific Coast to be prepared for filming.

## FILM ACTRESS ROBBED IN TAXICAB

Mrs. Stella Talbot, moving picture actress and wife of Frank Talbot, a theatrical producer, who resides at the Pennsylvania Hotel, was robbed of a sable coat valued at \$4,000 while riding in a taxicab driven by James Fox of 365 Ninth avenue last week.

Mrs. Talbot says she entered Fox's taxi at Broadway and Forty-eighth street and told him to drive her to the hotel. Instead, she says, he drove past the hotel, going west to Ninth avenue. There two men jumped in the car, pulled her coat off, striking her in the face when she began to struggle, and leaped out. When she tried to get out and follow them, she told the police, Fox pushed her back and drove rapidly eastward.

Attracted by her screams, detectives stopped the cab at Broadway and Thirty-fourth street, and placed Fox under arrest. Fox, when arraigned before Magistrate Sweetser at the Jefferson Market Court, denied any knowledge of the robbery. He was held without bail for the Grand Jury.

He said that he had gone into a saloon on Ninth avenue, at Mrs. Talbot's request, to get her some whiskey. When he came out, he says, she told him her coat had been stolen by two men.

At her apartment later, Mrs. Talbot branded the chauffeur's story of bringing her whiskey as untrue.

## TO STABILIZE PRODUCTIONS

Elizabeth Marbury made public on Monday a new plan which she has devised to put the stage on a more commercial basis. The new idea assumes, as Miss Marbury puts it, that the producers "are so wrought up over the artistic side of the stage that they do not consider extra costs, save in the most general way." She suggests the forming of a general contracting firm, on the line of the general contracting companies of the building industry, to which the producer would turn over his specifications, on which the company would call for bids, and guarantee satisfaction, receiving ten per cent for its compensation. Miss Marbury also adds that if the managers "want me to save them thousands of dollars, I am ready to start the ball rolling."

## CECIL LEAN REBOOKED

ZANESVILLE, O., Jan. 28.—Cecil Lean played a return engagement here on January 28, at which he played to a sell out.



## VAUDEVILLE BILLS

(Continued from Page 23)

### JAMESTOWN.

(First Half)—Martin & Elliott—Hal Johnson Co.  
—Mack & Lane—Ed Zoller Co. (Second Half)—  
Joe Armstrong—James Thompson—Stafford Duroso  
Co.

### JERSEY CITY.

(First Half)—Morrison & Daly—Jessie Franks—  
Lew. Welch Co.—Plantoid & Walter—Country  
Village. (Second Half)—Morton & Glass.

### LANCASTER.

(First Half)—Green & Myra—LaFrance & Ken-  
nedy. (Second Half)—Mora & Reckless Duo—  
Marie Russell—Coogan & Casey—Sully, Rogers &  
Sully.

### McKEESPORT.

(First Half)—Babette Miller—Lowry & Prince—  
Geo. Damerel Co.—John Geiger—Enigma. (Second  
Half)—Geo. & L. Garden—Lew Leonard—Be Cau-  
tious Girls—Holliday & Burns—Three Martells.

### MIDDLETOWN.

Jess & Dell Nita—Johnson—McLaughlin &  
Evans—Caplane & Wells.

### MORRISTOWN.

(First Half)—Dave Rafael Co.—Broadway Four  
—Nestor & Hayes—Marie Hart Co. (Second Half)—  
—Thornton Flynn—Hans Robert Co.—Clarke &  
Verdi—Hale, Farnam Co.

### MONTREAL.

LaFrance Bros.—The Avolos.

### NORTH ADAMS.

(First Half)—Zeno, Moll & Carl—Century Girls.  
(Second Half)—La Petit Troupe—O'Brien & Brad-  
ley—Century Girls.

### NEW LONDON.

(First Half)—Mason & Shaw—Clayton—Allman  
& Woods—Aldine & Wright. (Second Half)—  
Gertrude Dudley Co.—Clayton.

### NEW BRITAIN.

(First Half)—Paul Brady—Goldie & Thorn—  
Princeton Five—Peak's Blockheads. (Second Half)—  
Allman & Woods—Boyd & King—Elizabeth  
Solti Co.

### NEW CASTLE.

(First Half)—Cooper & Simon—Lew Leonard—  
Be Cautious Girls—Mack & Dean—Three Martells.  
(Second Half)—Babette Miller—John Geiger—  
Lowry & Prince—Georgie Damerel Co.—Frances  
Kennedy.

### NEWARK.

Anna Chandler—Mason & Keeler—Harry & E.  
Sharrock—Sheldon Brooks—Three Rianos—Collin &  
O'Moore—Wm. Rock & Girls—Gallagher & Marin.

### OSSING.

McLaughlin & Evans—Ruth Haywood—Marlette's  
Mannikins—Sam Hearn—Kafka & Stanley.

### OLEAN.

(First Half)—Jessie Westlake—Joe Armstrong—  
James (Fat) Thompson—Stafford Duroso Co. (Sec-  
ond Half)—Martin & Elliott—Hal Johnson Co.—  
Mack & Lane—Ed Zoller Co.

### PAWTUCKET.

(First Half)—Challis & Lambert—Nester & Vin-  
cent—Lily Connors—Love Boys. (Second Half)—  
DeBell & Waters—Kraymo & Co.—Zarell Bros.

### PITTSBURGH.

Al Striker—Lamon & Bradbury—Paramount  
Four—Wonder Girl—Three Rounders—Oliver White  
Co.—Tom & Dolly Ward.

### PITTSFIELD.

(First Half)—Fountain—Gruet, Kramer &  
Gruet—Nearly a Prince—Boyd & King—Adeor  
Bros. (Second Half)—Louis Stone Co.—Billy  
Rogers—Zeno, Moll & Carl.

### PASSAIC.

(First Half)—James & Miller—Will Evans—  
Thornton & Holland—East & Allen—Lloyd Nevada  
Co. (Second Half)—Two Karvilles—Sam Hearn—  
Coakley & Dunlevy—Mary Ann Clark—Marlette's  
Marionettes.

### PARKERSBURG.

Les Kellirs—Rodero & Marconi—Elsie White—  
McDevitt, Kelly & Quinn.

### PITTSBURGH-JOHNSTOWN.

Burkhardt & Roberts—Mrs. Wellington's Sur-  
prise—Anderson & Goinnes—Sunshine Girls—Alan-  
son.

### PATERSON.

Cushman & Lewis—Baby Mine—Sutt & Dell—  
Clark & Verdi—Billy Shaw Revue. (Second Half)—  
—Claxton & May—Jas. C. Morton—Raynolds' Trio  
—The Shattucks.

### PHILADELPHIA, PA.

Grand St. (First Half)—Travilla Girlie & Sis-  
ters—Chandon Trio—Caplane & Wells. (Second  
Half)—Travilla Girlie & Sisters—Lloyd Nevada Co.  
—Kinkaid Kitties.

New Kensington—Mille & Carman—Mack & Lane  
—Enigma.

Wm. Penn (First Half)—Bally Hoo Trio—Mc-  
Coll & Gildea. (Second Half)—Vine & Temple—  
Wm. Hallen—Polly's Pearls.

Keystone—Louis & F. Berkoff—Creedon & Davis  
—Mile. Bradna Co.—Loney Haskell—Jack Roof Co.

Gerard (First Half)—Three Bohemians—Burke,  
Walsh & Nana—Vine & Temple—Galette's Monks.

(Second Half)—Reed & Locker—McCone & Gildea  
—Martin & Cocktail—Gorman Bros.—Gillfoyle &  
Lange.

### READING.

(First Half)—Shelvey Bros.—Carney Rose—  
Farrell Taylor—Will Oakland—Ernest Evans.  
(Second Half)—Trunelle Trio—Geo. Nagel Co.—  
Frank Bush—Eyes of Buddha.

### SCHENECTADY.

(First Half)—Amanda Gilbert—Ladies of the  
Jury—Norwood & Hall—Pim & K. O'Meara. (Sec-  
ond Half)—E. Genevieve Walker—Claude Golden  
—Thos. E. Shea—Will Mahoney—Kittie Band.

### STRACUSE.

(First Half)—Reddington & Grant—Shapiro &  
Jordan—Corrine Williams—Claude Golden—Fur-  
man Nash. (Second Half)—Aerial St Onge—Tay-  
lor Howard & Them—Wolf & Stewart—Joe Ben-  
nett—Cavanaugh & Everett.

### STAMFORD.

(First Half)—Jess & Dell—McLaughlin & Evans  
—Sam Hearn—Hans Robert Co. (Second Half)—  
Ross & Foss—Trovillo Co.—Goldie & Thorn—Hi-  
man Adler Co.

### SHENANDOAH.

(First Half)—Aloha & Girlie—Flagler & Malla  
—Marie Russell—Daly Mack & D. (Second Half)—  
—LeClair & Sampson—Marie Sparrow—Toy Ling  
Foo.

### STUEBENVILLE.

(First Half)—Geo. & Lily Garden—Hamilton &  
Barnes—Buckridge Casey—Frances Kennedy—The  
Herberts. (Second Half)—McFarland & Palace—  
When Dreams Come True.

### SHAMOKIN.

(First Half)—Mora Reckless Duo—Susan Tomp-  
kins—Coogan & Casey—Capt. Bett's Seals. (Sec-  
ond Half)—Helen Jackley—Flagler & Malla—  
Liddell & Gibson.

### SARATOGA.

Adroit Bros.—Norwood & Hall—Broadway Four.

### TROY.

(First Half)—B. Genevieve & Walter—Fred &  
T. Hayden—Thos. E. Shea Co.—Will Mahoney—  
Kittie Band. (Second Half)—Amanda Gilbert—  
Ladies of the Jury—Bensee & Baird—Asahi  
Troupe.

### TORONTO.

Raymond Bond—Camille Trio—Chas. Mack Co.  
—Pagana—Ward & Lawson—Four Ushers.

### UTICA.

(First Half)—Antler Trio—Mack & Stanton—  
Leil Shaw Co.—Chick Sales—Combe & Javona—  
Aerial St. Onge. (Second Half)—Stevens &  
Brunelle—Chick Sales.

### WHEELING.

(First Half)—Grant & Wallace—McFarland &  
Palace—When Dreams Come True. (Second Half)—  
—Three Eddy Girls—Cooper & Simon—Buckridge  
Casey—Hamilton & Barnes—The Herberts.

### WOONSOCKET.

(First Half)—Bernivici Bros.—Zarreck Bros.—  
Krayma Co.—Debell & Waters. (Second Half)—  
Love Bugs—Billy Connors—Nester & Vincent—  
Challis & Lambert.

### YORK.

(First Half)—Trunelle Trio—Geo. Nagel Co.—  
Frank Bush—Eyes of Buddha. (Second Half)—  
Shelvey Bros.—Carney & Rose—Farrell Taylor—  
Will Oakland—Ernest Evans Co.

### POLI CIRCUIT

Week of Feb. 7, 1921.

### BRIDGEPORT.

Poli's (First Half)—Taxie—Cantwell & Walker  
—Wm. Kent & Co.—Harry Cooper—Four Arrens.  
(Second Half)—Reck & Recktro—Bert Stoddard—  
Tommy Allen Co.—Fields & Gouler—Gautier's Toy  
Shop.

Plaza (First Half)—Onra & Partner—Nada Nor-  
raine—Barker & Dunn—The Doll House. (Second  
Half)—Flying Henrys—Irene—Rome & Cullen—  
Hendricks & Belleisle.

### HARTFORD.

Palace (First Half)—Rodero & Dean—Allen &  
Moore—Lambert Bros.—Wm. H. St. James—George  
& White—Love Tangle. (Second Half)—Hiro  
—Barker & Dunn—Leigh & O'Moore—Al & Angle  
Knight—Juvenile Revue.

Capital (First Half)—Flying Henrys—Frank  
Mansfield—John T. Ray—Keegan & O'Rourke.  
(Second Half)—Adams J. Chase—Gene & Metcalf—  
John T. Ray Co.—O'Rourke.

### NEW HAVEN.

Bijou (First Half)—Adams & Chase—M. Ran-  
dolph & R. Reiser—Carl & Inez—Rome & Cullen  
—Hendricks & Belleisle. (Second Half)—Onra &  
Partner—Lambert Bros.—Thos. P. Jackson & Co.  
—Fred Whitehouse—The Doll House.

Palace (First Half)—Lucille Trio—Gene Met-  
calf—Morton Jewell—Field & Guttler—Gautier's  
Toy Shop. (Second Half)—The Sigler Bros.—  
Cantwell & Walker—Taxie—Thon T. Ray Co.—  
Frank Mullane Co.

### SCRANTON.

Poli's (First Half)—The Sivas—Chester &  
Allen—Billy Lightfoot—Perry & Coler—Melody  
Garden. (Second Half)—Stanley & Wilbert—Geo.  
& B. Quigley—Paul Decker Co.—Cliff Nazarro—  
Hazel Green Co.

### SPRINGFIELD.

Palace (First Half)—Monroe & Grant—Bert  
Stoddard—Japanese Revue—Leigh & O'Moore—  
Francis Renaute. (Second Half)—Burnet Sisters  
—Cliff Clark—Rathbourne Four—Pinto & Boyle—  
Seven Honey Boys.

### WORCESTER.

Poli's (First Half)—Hiro—Irene—Al & Amgee  
Knight—Frank Mullane—Seven Honey Boys. (Sec-  
ond Half)—Lucie Trio—Allen & Moore—Japanese  
Revue—Keegan & O'Rourke—Monroe Grant.

Plaza (First Half)—Burnett Sisters—Cliff Clark  
—Pinto & Boyle—Tommy Allen Co. (Second Half)—  
—Roder & Dean—Randolph & Reiser.

### WATERBURY.

Poli's (First Half)—Reck & Recktro—Sol Bri-  
lliant—Rathbourne Four—Jean Granes—Juvenile  
Revue. (Second Half)—Four Arrens—Frank Mans-  
field—Morton Jewell—Harry Cooper—Francis Re-  
nault.

### WILKES-BARRE.

Poli's (First Half)—Stanley & Wilbert—Geo. &  
B. Quigley—Paul Decker Co.—Cliff Nazarro Girls  
—Hazel Green. (Second Half)—The Sivas—Che-  
ster & Allen—Billy Lytelle—Fero & Coulter—  
Melody Garden.

### B. F. KEITH (WESTERN)

### BATTLE CREEK.

Bijou (First Half)—Broslus & Brown—Tabor &  
Green—Taylor & Francis—Pearl's Gypsies. (Last  
Half)—Rialto & Lamont—Lillian Gonne—Hazel  
Harrington—Sylvester & Vance—Tango Shoes.

Clinton (First Half)—Larry Comer—Jenks &  
Allen. (Last Half)—Emily Darrell—Sig Franz  
Troupe.

### FLINT, MICH.

Palace (Last Half)—Roshier & Mutt—Monti &  
Parti—Elsie Williams & Co.—Worth Wayton Four  
—Ambler Bros.

### FORT WAYNE.

Palace—Paul Levan & Miller—Devoe & Hosford  
—Straight—Angel & Fuller—Beth Berri—Lillian  
Shaw—Courtney Sisters.

### DANVILLE.

Palace (First Half)—Jean Jackson Troupe—  
Black & O'Donnell—Weber, Beck & Fraser—Emily  
Darrell—Toyama Japs. (Last Half)—Jean Barrios  
—Jessie Hayward & Co.—Byrd & Alden—Jenks &  
Allen—Rettor Bros.

Hamilton (First Half)—Davey Jameson—Dread-  
ner & Allen. (Last Half)—Doto & Dottie—Faber  
& Burnett.

## ORCHESTRA NEWS

### HARRIS SUED FOR DIVORCE

Nathaniel Salzmann, who under the pro-  
fessional name of Nat Harris directs the  
Pennsylvania Hotel Dance Orchestra, was  
sued for divorce in the Supreme Court last  
week. The papers in the action name  
Maxine Armon, an actress, as correspond-  
ent. A motion for alimony was granted  
by Justice Finch and the orchestra leader  
was directed to pay his wife \$20 a week  
alimony and \$100 counsel fees pending  
the outcome of her suit.

Salzmann admitted that he earned \$125  
weekly, but that he supported his aged  
father and mother. The plaintiff claimed  
that his earnings were \$150 a week.

The plaintiff's assertion of her husband's  
alleged adoration for the correspondent is  
corroborated by Edward T. Hill, a private  
detective. Hill claims that on last De-  
cember 1 he found the defendant and the  
actress together, each clad in night clothes,  
in a house in West Eighty-fourth street.  
The couple were married on January 20,  
1913, and have one son six years old.

### BIG ORCHESTRAS MERGE

The National Symphony Orchestra will  
be merged with the Philharmonic Orches-  
tra, at the close of the present season.

The Philharmonic Society was formed  
in 1842, and represents one of the fore-  
most musical organizations in America.  
Its president is Henry E. Cooper. The  
National Symphony orchestra was estab-  
lished two seasons since as the New  
Symphony Orchestra, changing its name  
last season owing to confusion with that  
of the New York Symphony, of which  
Walter Damrosch is leader. Clarence H.  
Mackay is president of the National body  
of music. The combined organizations  
will operate under the title of the Phil-  
harmonic Society.

### ISHAM JONES SCORES BIG HIT

The Isham Jones Band at the Ziegfeld  
Roof is introducing a dozen different in-  
struments and traps, new to New York  
audiences, to bring out the syncopated  
jazz music for which the organization is  
known. The band plays for dancers every  
evening, prior to the review which is set  
to open at midnight, and also participates  
in many of the numbers of the attrac-  
tion.

### HAS MINIATURE SYMPHONY

Leo Erdody, director of the Pennsylv-  
ania Hotel orchestra, practically main-  
tains a miniature symphony organization,  
his orchestra being divided into two sec-  
tions—one for dancing purposes and the  
other for concerts. He is credited with  
being one of the best leaders before the  
public, his symphonic dance numbers be-  
ing veritable classics in their special ar-

### REISMAN MAKING RECORDS

Leo F. Reisman, leader of the orchestra  
at the Brunswick Hotel, Boston, was in  
New York last week when he made two  
records for the Columbia Graphophone Co.  
Reisman, who has one of the finest or-  
ganizations in the east, is considering a  
number of attractive offers which have  
been made for him to come to New York.

### BURTON AT PELL TREE INN

Fred Burton, formerly with Gene Met-  
calf in vaudeville, is now playing at Shan-  
ley's Pell Tree Inn, Pelham Shore Road.  
The orchestra, formerly known as Harry  
Summer's and Norman Spencer's band,  
now has Mr. Burton's name substituted in  
place of Spencer. The latter is playing at  
the Moulin Rouge.

### NEDDERMEYER FOR JAMES THEATRE

Fred Neddermeyer has been engaged to  
lead the 35 piece symphony orchestra at  
the James Theatre of Columbus, Ohio,  
when that house opens for business. The  
theatre will have a seating capacity of  
3,000 and will open within the next few  
weeks.

### ROBINSON WRITES SONGS

J. Russel Robinson of the Dixieland Jazz  
Band, playing the Folies Bergere, has had  
two new numbers accepted by Waterson-  
Berlin-Snyder. The first is titled "Mamma  
Whip, Mamma Spank," written in collab-  
oration with Roy Turk, and the other is  
"Ruby," a follow-up on Mr. Robinson's  
"Margie." Benny Davis wrote the lyric.

### KERNGOOD VISITS NEW YORK

Billie Kerngood, national secretary of  
the American Federation of Musicians, who  
for several years has been living in St.  
Louis, is in New York visiting friends.  
Kerngood for years was leader of the  
orchestra at the old Dewey Theatre on  
East Fourteenth street.

### RITZ GARDENS OPENS

OTTAWA, Can., Feb. 5.—"The Ritz Gar-  
dens," under the direction of Professor  
Lang, opened here last week. The place  
is an exclusive dance hall, for the elite.  
Ben Joe Wallace's Serenaders, a six piece  
American combination, furnish the music.

### ABE HOLZMAN IN BOSTON

BOSTON, Mass., Feb. 7.—Abe Holzman,  
manager of the band and orchestra de-  
partment of Jerome H. Remick & Co.,  
spent several days here last week calling on  
the various leaders, many of whom Hol-  
zman numbers among his personal friends.

### HUNTER TO PUBLISH MUSIC

CHICAGO, Feb. 7.—Eugene Hunter, of the  
Eugene Hunter's Jazz Orchestra, has en-  
tered the music publishing business, and es-  
tablished headquarters at 4609 Vincennes  
avenue. Hunter has three high class num-  
bers with which he is starting in business.

### WALLACE PLACES ORCHESTRA

Ban Joe Wallace has booked a ten-people  
orchestra into the Rialto Theatre, Brook-  
lyn, a moving picture house seating 3,000.  
Wallace is negotiating to book a circuit  
of eight picture theatres in Brooklyn.

### VESELLA IN FLORIDA

Oreste Vessella, who for the past fourteen  
years has furnished the music on the Steel  
Pier at Atlantic City, has been booked for  
a six weeks' engagement at St. Augustine,  
Fla.

### FRED HENRY IN MIAMI

Fred F. Henry is leading the orchestra  
at the Seminole Club in Miami, Florida,  
and not Banjo Wallace, as has been  
rumored.

### SAMUELS AT THE CENTURY

Dave Samuels has the orchestra at the  
Century Promenade, and will also supply  
the orchestra for the new Ambassador  
Theatre, which opens this week.

### SHEA LEADER IN NEW YORK

Herman E. Schultz, leader of the or-  
chestra at Shea's vaudeville house in Buf-  
falo, is spending a two weeks' vacation in  
New York.

### ALLAN AT THE MAJESTIC

SAN FRANCISCO, Cal., Feb. 8.—Arden  
Allen is in charge of the orchestra at the  
Majestic Theatre, which opened with a new  
stock company on January 30.

### JAMES FORMING ORCHESTRA

Billy James, of the Jack Mills profes-  
sional staff, is organizing an eight-people  
Society Jazz Band.

### MOSS GOING WITH CIRCUS

Earle M. Moss will this year be the band  
leader with the Hagenbach-Wallace circus.

### MONTGOMERY WITH SELLS-FLOTO

Dan Montgomery is to be the bandmaster  
this year with the Sells-Floto circus.





**RELEASED!**

# Sunshine

**FOX TROT SONG HIT**

MUSIC BY LOUIS SILVERS—WORDS BY IRVING CAESAR AND B. G. De SYLVA

Professional copies and orchestrations now ready!

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## ANOTHER AMERICAN ARTISTS' ATTRACTION HARRY TRUAX AND COMPANY In an OPERATIC REVUE OF 10 PEOPLE

6 Scenes by Jos. Physioc

Costumes by Ottone Pernpruner

### ARTISTS

Kay Carleton—Soprano  
Freda Somerset—Soprano  
June Francis—Danseuse

Madge North—Contralto  
Mimi Jourdan—Contralto  
Harry Truax—Baritone

Ivan Izmailov—Basso  
Phillip Bruce—Tenor  
George Finger—Tenor

Arthur McAvoy—Musical Director

Drama—Opera—Light Opera—Comedy—Musical Comedy—Dancing

**ALL IN 25 MINUTES**

## HAPPY MOMENTS with AMY ARDEL and Her Minstrel Boys

OFFERING SONGS, STORIES, STEPPING and SETTINGS—A CLASSICAL MINSTRELOQUE

**LOEW**

**KEITH**

Black  
Face  
Comedian  
at the  
Columbia  
This Week

# CY PLUNKETT

WITH  
MOLLIE  
WILLIAMS'  
OWN  
SHOW

Featured  
Comedian  
and Ingenue

## SENNA AND WEBBER

With  
Girls from  
Happyland

## JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

SOUBRETTE

# DIXIE MASON

E. THOS  
BEATTY'S  
FRENCH  
FROLICS



**BASIL AND ALLEN**

Theatre—Proctor's 125th Street.  
 Style—Comedy skit.  
 Time—Twelve minutes.  
 Setting—One.

A laugh-provoking vehicle which should find plenty of work at the smaller houses. The comedy is built around an idea that is not new, but the old and new gags are mixed in a manner that occasions a number of laughs, and the business and lines are both put over effectively. A drop in one depicts the outside of an army recruiting station. A stalwart officer is revealed ready to pounce upon prospective candidates for the service of Uncle Sam. An Italian enters, and there then starts a dialogue in which a number of laughs are caused by his inability to grasp the idea of just what enlisting in the army entails. The hokum of being measured comes next, with the recruit becoming nervous every time the height indicator descends upon his head. A burlesque drill is done in a manner that wins laughs and sends the team off to a good hand at the close.

J. Mc.

**PEGGY CARHART**

Theatre—Proctor's 23d Street.  
 Style—Violin.  
 Time—Ten minutes.  
 Setting—One.

Peggy Carhart, in a gown of net and steel beads, with waist of blue and rhinestones, white stockings and gray slippers, played the violin. Her repertoire consisted of classic, semi-classic and non-classic numbers, played more or less mechanically.

Miss Carhart doesn't stall, and plays quite a number of selections, including "Mighty Lak' a Rose," using double stops and harmonics; also plays "Dixie" as an appeal for a hand at the finish, the latter number failing to get much in the way of response.

Miss Carhart has a smile and good personality, but the act, just straight selections on the violin, not overly well played, is monotonous.

H. W. M.

**NEW ACTS AND REAPPEARANCES**

(Continued on Page 30)

**LEW WELCH AND CO.**

Theatre—Proctor's 23d Street.  
 Style—Comedy.  
 Time—Fifteen minutes.  
 Setting—Special in "two."

The sketch "The Prodigal Father" is rather weak, and in any other hands might not get over, but as played by Lew Welch was good for laughs chiefly through the efforts of the comedian who injected some vim in the well-known manner of the other members of the Welch family.

Lew works along the same lines as the others in an act written around the efforts of both a mother and father to get their son, an attorney, who has, at the mother's request, sued the father for divorce and won, to get him to bring about a reunion.

The son explains to the mother that she had made the request and had managed to get her forty dollars a week alimony; she tearfully says, it wasn't the alimony she wanted, that she had changed her mind, that she didn't mean it when she said she wanted a divorce, and that the son must do something to fix matters up.

The son hears his father coming and hides the mother in a room marked "Private."

The father makes the same request, and, after a while, the mother, who overhears the conversation, enters, the son makes an exit, the two make it up, and at the finish the son advises them to go over to Jersey City to get remarried. As Lew Welch exits he says, "You're a shyster lawyer."

The act was played well, Welch getting a lot of laughs, the only line noticeable as having been used many years ago by Sally Ward being, "Can you beer it?"

H. W. M.

**CASEY AND WARREN**

Theatre—Proctor's 23d Street.  
 Style—Comedy.  
 Time—Twelve minutes.  
 Setting—One.

If Casey and Warren would eliminate one vulgar gag and one piece of business that is not refined, they would have a clean, well-written act; and if the girl would talk a little louder, dress a little better for her first appearance, and the man would not lapse at times into a too quiet way of talking, the team would be good for the better houses.

The team use a dog in the act, and the vulgar gag referred to is when the girl asks the Englishman, the character played, whether the dog does any tricks. The man, who is holding the dog, looks at his trousers and with import says, "I hope he doesn't do any now." The piece of business referred to is when the girl says something about the dog having a dirty spot; the man then apparently spits on the dog and supposedly cleans off the spot.

Many acts wonder why they cannot get the better time, and they still insist on doing and telling unrefined business and coarse, vulgar gags.

The man is a good Englishman, with a style somewhat different from many of the others, in that it is natural not forced, and does not tend to over-exaggeration.

A couple of numbers are talked, one a published song and the other of ancient vintage entitled "Isn't It—It is." The latter was well worked up for laughs, and a talking bit which followed sent them over for good hands.

The material is especially well written, away from the ordinary run of talking acts of this kind and serves as a good vehicle; the couple are capable but have grown careless.

H. W. M.

**AL GOLEM TROUPE**

Theatre—City.  
 Style—Mystery and acrobatics.  
 Time—Twenty-five minutes.  
 Setting—Special, full stage.

This is a Persian troupe, and at the rise of the curtain there is an unnecessary chatting. The troupe opens its act with a rope trick. The chief requires the aid of the four people. After twisting the rope and passing it through the loose sleeves of his costume, he brings his hands together with a sharp slap, and, lo, the rope is before him free from all loops, twists and knots. This is an old Hindoo trick, and has been executed by Prince Ishtar in many of the vaudeville houses in this country. However, the trick is always worthy of repetition. The mystery of the disappearing boy follows; the usual large cloak being thrown over the little fellow, with the boy's complete evaporation into space. In this instance, however, the trick is exposed, the man turning his back to the audience and showing the boy hanging from a contrivance fitted about the waist line. Juggling foot work with a youngster as the balancing medium served its purpose well. The pole-balancing, usually employed by the Japanese, was introduced in a somewhat original manner; a rather medium weight girl ascending the pole first from a horizontal, and finally to a perpendicular position, with the aid of a short rope. This was quite out of the ordinary and won an outburst of applause, which was well earned. The act serves to close the bill, and in this position will win out on any program. The act is nicely costumed and lends a great amount of room for fanciful originality, since the Persian manner of dress has not often been exemplified when confined to an acrobatic and mystic act. A huge red rattle, mounted on a tall pole, and manipulated by one of the troupe, lends a rather noisy musical finish, which was not at all necessary and certainly out of place.

G. S.

**Played Two Houses Last Week, (Jan. 31)**

**B. F. KEITH'S RIVERSIDE and  
 B. F. KEITH'S HAMILTON THEATRES**

**FRANKLIN and CHARLES CO.**

(Formerly of D'Amore & Douglas)

**BOOKING DIRECTION—JOE SULLIVAN**



**STOCK FOR ACADEMY**

The Academy Theatre, American Burlesque Circuit house in Pittsburgh, will play its last wheel show on Saturday night, April 16, and open the following Monday with stock burlesque, according to George Jaffe, the owner of the house, who was in New York on Monday. He will take his own show, "The Joy Riders," off the circuit and keep it at his house playing stock both this and all next season.

President Herk of the Circuit said that permission had been given to Jaffe to close his season the middle of April and play stock at his theatre after that, but denied that the house would not be back on the circuit next season.

**DARLING IN ATLANTIC CITY**

Eddie Darling has left Lakewood, and is now at the Shelburne Hotel in Atlantic City, recuperating from his illness. He is expected back at the Keith office within a few weeks.

**ACTRESS'S MARRIAGE ANNULED**

SAN FRANCISCO, Cal., Feb. 8.—Lillian Geraldine Van D'Loye, motion picture actress, was granted an annulment of her marriage to James Robert Van D'Loye, prince charming by night, "deaf and dumb" mendicant by day, according to her classification. She told Superior Judge Flood that several weeks after her marriage on September 16, 1920, she discovered her husband was not the son of a wealthy Knickerbocker family of New York, as he had represented himself to be, but that he followed the calling of a beggar.

**McNICHOLS LOSE SON**

Roy B. McNichol, aged 5, son of Roy and Mildred Barker McNichol, died last week in Johnstown, Pa., after an illness of three days. At the time of her little son's death, Mrs. McNichol was appearing at the Majestic Theatre here, presenting "The Honeymoon." The act is known in vaudeville as Smith and Barker.

**HIPPODROME CELEBRATES**

LONDON, Eng., Feb. 3.—The London Hippodrome, one of the string of Moss Empires, Ltd., theatres, celebrated its twenty-first birthday recently. R. H. Gillespie, managing director of the enterprises, was host at a series of luncheon and other entertainments to guests and employees of the Moss managements in celebration of the event. The Hippodrome was opened in January, 1900.

**AL SHAYNE ON SUN TIME**

Al Shayne opens for a route on the Gus Sun time at Hornell, March 7, and is booked until June, when Shayne will sail to fulfil European contracts.

**CARNIVAL AT JEFFERSON**

Moss' Jefferson Theatre is to have a midwinter carnival week of February 28. Juliet and Chic Sales will head a ten-act bill.

**CHANGE OF ADDRESS!!**

I wish to announce to Publishers, Songwriters and all Professional Friends, that I have moved into my new offices

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(FRED. FISHER BUILDING)

I am merely changing my address. You get the same superior work.

**EUGENE PLATZMAN**

# DANNY MURPHY

## PRINCIPAL COMEDIAN

Can be seen all this week at the Empire Theatre, Hoboken, with the Kandy Kids. Has not signed for next season but will for the right offer. Come over and see me. Faster than ever. If you want speed and comedy combined I have it.

**LEST YOU FORGET**

## MME. FRIEDA KATZ, Costumer

OUR DESIGNS AND MODELS ARE FAR IN ADVANCE OF ALL OTHERS. NOW IS THE TIME TO PLACE YOUR ORDERS FOR NEXT SEASON  
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## STARS OF BURLESQUE

DANCING  
INGENUE

## JOSIE WEST

JACK REID'S  
RECORD BREAKERS  
Direction—LOU REDELSHEIMER

ECCENTRIC  
BOOB  
COMEDIAN

## Happy Freyer

WITH  
ALL JAZZ  
REVUE

Second  
Comedian

## Johnny Hudgins

Monte Carlo  
Girls



WITH  
BARNEY GERARD'S  
"FOLLIES OF THE DAY"

MATTY

## WHITE AND ULIS

AL

"IN A  
LEAGUE OF  
SONGS AND SMILES"



ANDY JOHN HELEN  
**FRANCIS-ROSS AND DUROSS**

WITH  
BOSTONIANS  
DIRECTION  
IKE WEBER

DANCING  
INGENUE  
AND  
JUVENILE

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## GLENN AND RICHARDS

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WITH  
BOSTONIANS  
DIRECTION  
PAULINE COOKE



## BURLESQUE REVIEWS

(Continued from Page 14)

### "KANDY KIDS" WITH LENA DALEY IS FAST AND FUNNY

Lena Daley and her "Kandy Kids" is a very pleasing entertainment in every respect. It has good comedy with funny comedians, fine musical numbers well taken care of, handsome wardrobe, dandy electrical effects and is a fine scenic production.

Miss Daley is the star and is the same big drawing card she has been for years. She is an attractive looking young lady, with bright blonde hair and a pretty form. Miss Daley did very well with her numbers last Thursday night, putting them over with plenty of pep; she also did nicely in the scenes. Her wardrobe this season far surpasses any she has shown us in the past.

Danny Murphy and Billy Blask are the comedians. Murphy is doing his Dutch comedy character, and we have never seen him better. He is fast, his dialect is rich in humor and he is very funny. He is using a small red putty nose and odd make-up, and doing his slide that easily won laughter, as well as his all-around work which was uproariously funny throughout. Blask is a new one to us. He is a Hebrew comic, who works with no end of speed. His mannerisms are most amusing and his portrayal of this character is exceptionally well done and carried out in a fine comedy strain without being offensive. There have been few comedians doing this character at the Star this season who work as fast as Blask. Murphy and Blask do fine team work.

John O. Grant, a tall, handsome, distinguished type of a man, does the straight. This young fellow could be pictured as a matinee hero, with his blonde hair, light blue eyes and natty style of dressing. He has a pleasing way of talking and seems to be master of each situation. Grant can dance and sing, which he does several times during the performance. He seems to take pride in his wardrobe as almost every time he appears he wears a different suit of clothes. He also does a good "dope" bit late in the show.

Maurice Cole is doing bits which he handles nicely. He does a "tough" bit in one of the scenes, being his best. He is a corking fine dancer, in fact one of the best we have seen so far at this house.

Harry Marks, a young juvenile, had several numbers which he put over well and was in some of the scenes. He is a neat looking chap.

Jean La Brun was very successful in the prima donna role. Miss Le Brun, an attractive young woman, with a most pleasing personality, easily captured the audience on her first entrance. She rendered her numbers with perfect ease, reads lines nicely and did well in the scenes. She is the type of a prima donna that patrons of burlesque like to see. Her gowns are beautiful and she carries them well.

Goldie Gray, a pretty little young lady with red hair, is the ingenue. Miss Gray appears in a few scenes and has her share of the numbers.

Sam Freed is in a few bits and he seems to have made a study of his make-up.

The book is called "Paradise Explorers." It is made up mostly of bits and the principals work hard to put them over.

Murphy and Grant do a comedy talking specialty early in the show that went over nicely.

Miss Le Brun sang "Wonderful Eyes" exceptionally well, assisted by the chorus. This number had good electrical effects.

Miss Daley and Murphy in a specialty more than pleased.

The "marriage" bit was amusing with Murphy, Blask, Grant and Miss Le Brun working in it.

Miss Daley and Grant in a duet backed up by six young chorus girls sang "Bring Back the Joys" very successful.

Miss Daley was a hit singing "Don't Take Away the Blues," which she put over very nicely.

The "banking" bit was amusing as Murphy, Blask, Grant, Cole, Marks and Freed did it.

A very pretty finale was staged in which the principals and chorus all participated. The men wore dress suits and at the finish, Miss Daley is seen in a union suit on a revolving globe, back stage standing about fifteen feet above the stage.

Miss Le Brun offered a specialty in the burlesque, sang an Italian number and she was called upon to give two encores; it went over big.

Miss Daley and Cole offered a clever eccentric dancing specialty which was well received.

Murphy, in a talking specialty in one, was amusing and entertaining.

Cole was a decided hit in his acrobatic and eccentric dancing specialty down near the finish of the show. He wore a misfit suit and eccentric make-up. His dancing was out of the ordinary and he was compelled to do three encores, each time giving a different dance. He stopped the show. Cole is one of the best dancers we have seen so far this season at this house. The management have costumed the girls beautifully and spared no expense. SID.

### KAHN'S UNION SQUARE SHOW LAST WEEK BRIGHT AND PLEASING

A crowded house was on hand last Saturday afternoon at Kahn's Union Square when the curtain rang up, and the audience was rewarded with an excellent comedy and singing program that was carefully arranged.

Tom Howard was responsible for the book and Solly Fields the staging of the numbers.

The first part was called "Shipmates" and told the story of a Hindoo prince in this country recruiting a crew so that he could sail to his native home, an island in the Pacific Ocean, where his father was to be crowned the big chief.

The scene is shown on the docks on the river front. The prince meets a man, Joe Rose, who is supposed to be a captain; he engages him and also commissioned him to get sailors, giving him a hundred dollars for each one he gets. The captain gets his pal, Tom Howard, and has him use many disguises, representing himself as a different person each time, getting a hundred dollars each time, only to have it taken away from him by a government inspector, Ed Welch. This part of the show was crowded with funny situations with Howard and Rose handling the comedy in a clean and wholesome manner. There was just one laugh following right on top of the other.

Gus Flaigg made a fine Hindoo and carried the part out well. Welch also had a good part and he took care of it nicely.

Kahn has a new prima donna in Harriet Nolan, an attractive blonde, with an unusually strong voice that is musical and well worth listening to. Miss Nolan sang "Broadway Rose" and "It's All Over Now" with exceptional merit. She displayed pretty gowns.

Helen Adair, the young lady who never forgets to smile, was also in good voice and she rendered her numbers with ease and success. Miss Adair did nicely in the scenes and her costumes were in excellent taste.

Hattie Beall had a fine selection of dresses prettier than usual and looked well when she sang "Mouth Full of Kisses" and "Simply Full of Jazz." She put her numbers over with a lot of speed.

Laura Houston was suffering with a severe cold and looked as though she should have been home instead of entertaining. However, she had two numbers, "Little Nobody" and "Blue Sunday Blues," which she put over very well and she injected some lively dancing in the numbers. Her costumes looked fine and in tight she displayed a figure worth seeing.

Down near the finale of the first part a colored team, in a singing and dancing specialty, near stopped the show. Foxworth and Francis is the name of the act, a man and woman. They are clever dancers, sing well and worked hard.

Kahn's chorus looked well, are good workers and are continually kept on the jump.

The scenery, electrical effects and costumes were bright and pleasing. SID.

### WILL DROP "KEWPIE DOLLS"

Harry Hastings' "Kewpie Dolls" show will be the first one to be dropped from the American Burlesque Circuit next season. This announcement, which was made on Monday by Hastings and confirmed by I. H. Herk, president of the circuit, follows out the recently formed policy of the organization. The "Razzle Dazzle" show, which is also Hastings', will be retained.

More shows are slated for withdrawal, but these will be announced later. A number of houses on the wheel will also be dropped. They will either be replaced by other houses in the same cities or other towns found.

### KITTY GLASCO SIGNS FOR 2 YEARS

Joe Hurtig signed Kitty Glasco last week for two years more commencing next season. Miss Glasco is prima donna of the Bowery Burlesquers.

### SID GOLD FOR VAUDEVILLE

Sid Gold of the Follies of Pleasure Company, will go into vaudeville next season.

### MARGIE PENNETTE SCORES

After three weeks' vacation, Margie Pennette will return to Kahn's Union Square next Monday.

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**BERT and PAULINE HALL**  
JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERS

**NEIL E. SCHAFFNER**  
LIGHT COMEDY GAYETY, NEWARK, THIS WEEK Direction OLLY LOGSDON 1416 BROADWAY, N. Y.

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A CYCLE OF LAUGHS AND THRILLS

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### ROBERTSON-COLE MOVES

The entire Robertson-Cole organization was moved from its recent location at 1600 Broadway, New York City, into the new Robertson-Cole home office building, 723 Seventh Avenue, between the close of the working day Saturday and the opening of Monday, January 31.

The six upper floors of the new Robertson-Cole building, a thirteen story structure standing at Seventh Avenue and Forty-eighth Street, are now occupied by Robertson-Cole. The executive offices of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation are on the tenth floor. The Robertson-Cole New York Exchange is on the eighth floor. The contract department and other clerical offices are on the ninth.

On the eleventh floor are situated the auditing department, Robertson-Cole Distributing Corporation offices and the publicity department. On the twelfth floor are situated the foreign department and the theatres, of which there are two. The thirteenth floor is occupied by the shipping department and the stock rooms. Robertson-Cole issues a cordial invitation to all of its friends, to pay an early call to its new home, where even greater strides will be made toward giving the exhibitor better and a more profitable product.

### FILM MEN CONDEMN BLUE LAWS

A meeting of motion picture men who operate theatres in the State of Connecticut, was held February 8 at New Haven, and resolutions were adopted condemning the proposed blue lay legislation proposed for the state. It was shown that the law as framed would be detrimental to the 200 motion picture houses in Connecticut, and that if passed, would tax audiences to the limit, and thus hurt the industry considerably. The showmen state that their houses entertain 250,000 people daily. The motion picture men will have the full support of the Motion Pictures Owners' of America in their fight for equitable fairness.

### NATALIE TALMADGE TO WED

PALM BEACH, Fla., Feb. 4.—Natalie Talmadge and Buster Keaton, motion picture stars, have announced their engagement, with the wedding set for May. Mr. Keaton is at present in Southern California, but intends to come to New York shortly. Miss Talmadge is spending the season with her sister Norma, her mother and Joseph Schenck, at this resort. Herbert Brennon, their manager, has returned north. The engagement was announced at a dinner at the Beach Club.

### WOLFBERG QUILTS FILMS

Harris P. Wolfberg, Chicago manager for the Famous Players, has resigned from that post. He has accepted the vice-presidency and sales management of the Lake and Export Coal Corporation, operating here. Two years ago Mr. Wolfberg was a salesman for the Paramount Corporation, and while with the Famous Players was slated for the sales management of the concern. His successor has not been named.

### MAGAZINE STORIES IN FILMS

George Weston's two stories, "The Open Door" and "Mrs. Mallaby's Mistake," which appeared in the *Saturday Evening Post*, will be pictured for the Selznick corporation. "A Violation of Principle," by John Hervey Fox and written originally for the *Blue Book Magazine*, will also be produced by the same firm. The continuities of the three stories are now being prepared.

### FIDELITY TO GIVE SHOW

The Actors' Fidelity League will give an entertainment at the Henry Miller Theatre on Sunday night, February 13th, at 8.30 P. M. Among the actors that will appear are Margaret Anglin, Holbrook Blinn, Alberta Gallatini, Lark Taylor, and Chicky Plies in a one-act playlet, Frances Sterling Clark and Robert Vaughn in a playlet, Mrs. Cortland E. Palmer, and Ruth Chatterton.

### WANT TO CENSOR ADS

CHICAGO, Ill., Feb. 7.—Chicago motion picture shows are imperiled by one of the most drastic censorship laws ever proposed in any state or city.

The initial proposal was presented before the City Council Judiciary Committee the early part of the week. Further and definite decisions are to be made at a meeting to be held Feb. 3.

If the ordinance goes into effect all advertising copy for pictures and film theatres will be passed upon by the censor board as well as the films themselves. The ordinance provides for a commission of three, to consist of one woman and two men, the salaries to be \$6,000 each per year. The members would be permitted to engage assistants and to charge "inspection fees."

Enemies of the censorship proposals charge that these ideas are the inspiration of an individual, Timothy J. Hurley, a former justice of the peace. Some two years ago when there was dissatisfaction over police censorship a commission was appointed by the City Council to study conditions and make suggestions for betterment.

The members of this appointed body were ministers, club women, six aldermen—and Timothy Hurley. Hurley was the head. It is said that practically none of the members met together and that Hurley arranged things much to suit himself.

The declaration now made against the gentleman, unofficially, is that he and a few others are endeavoring to "stampede" the aldermen into putting their proposals into effect.

Hurley was open to criticism and ridicule following the announcement he made anent "The Kid," the new Chaplin comedy. In an interview he declared that "if it was up to him" such films would "never get by."

### PICTURES FOR SUNDAY SCHOOL

CHICAGO, Ill., Feb. 7.—Use of motion pictures in Sunday schools of the Methodist Episcopal Church was given official endorsement at the closing session on Saturday of the National Board of Sunday Schools at the Edgewater Beach Hotel. Resolutions adopted are to be sent all over the country, commending the use of motion pictures as a "valid and valued ally of the Sunday school in its work of providing sound instruction and wholesome recreation for young people."

### BLAMES CLERGY FOR MOVIE HARM

In dismissing the January term of the Grand Jury last week, County Judge McMahon, in Brooklyn, censured clergymen who, according to him, were responsible for the attendance of children at movies depicting crime and immorality. He said that preachers are to blame for the growing harm of the movies, because they have not and are not waging a warfare from their pulpits against the injurious movies.

### AMERICANIZATION FILM SHOWN

CLEVELAND, Feb. 6.—The first production of the Adria Film Company, the purpose of which is to promote Americanization, was shown here tonight. The play is written and acted by Jugoslavs, most of whom live in this city. Frank Tomich was the director. The plot traces the difficulties of the young immigrant in adapting himself to the life of his adopted country.

### FILM OPERATOR SHOT IN BOOTH

WICHITA FALLS, Tex., Feb. 5.—William S. Penrod, a motion picture projector operator, was shot and killed while operating his machine during a performance in a local movie house here. A pretty young woman, of about twenty years, emerged from the operator's booth, a minute after the shot was heard, and calmly announced that she had killed Penrod.

### POLLY TAKING SHOW OUT

Polly, "the human fly," has organized his own mystery show and will tour the one and two night stands through the south, beginning at Spartansburg, South Carolina, this week. "Rex," the mind reader, will be a feature with the show.



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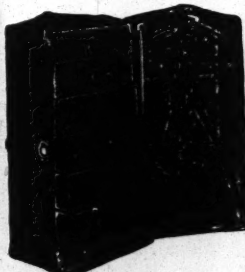
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## PARAMOUNT ISSUES CUBAN FILM

Cuba has always been a land of legend and romance and tropical loveliness; her cities Spanish in architecture and daily life; her people Spanish in tongue. The Spanish-American war made this lovely island more or less familiar to many red-blooded Americans. To-day there are many changes, but Cuba is as beautiful as it ever was. The smoker as well as the candy eater thinks of Cuba as a land of original supply, for tobacco and sugar are among Cuba's principal productions. To-day it is the Mecca for those who love horse racing and the good things that are bought in a bottle. Mr. Holmes cannot furnish the contents of the bottle, but he visualizes for his audience the lovely land where it flows freely.

## FILM FLASHES

Victor H. Clarke has been named general studio manager of the new Famous-Players' Long Island plant which has just been opened. Robert T. Kane will be production manager.

"The Faith Healer," from the play of the same name, by William Vaughn Moody, has been pictured by Mrs. W. V. Moody in collaboration with Z. Wall Covington, and will shortly be released by Paramount.

Mae Murray in "The Gilded Lily," by Clara Berger, is about to be screened for Adolph Zukor.

Larry Semon in "The Sportsman," has found favor at the private showing.

Katherine MacDonald in "My Lady's Latchkey," from the novel of similar name by C. N. and A. M. Williamson, has been filmed from the scenario of Finis Fox, and directed by Edwin Carewe.

Douglas Fairbanks in "The Nut," will be released March 13. Marguerite De La Motte is leading lady for Mr. Fairbanks.

Pauline Starke and Rosemary Theby have the two leading parts in "Connecticut Yankee at King Arthur's Court," which is to be filmed by the Fox Corporation.

Tom Moore and Miss Renee Adoree, both associated with the Goldwyn Company, have announced their engagement. No wedding date has been fixed.

Commodore J. Stuart Blackton, motion picture producer, sailed for the other side last Thursday, with his wife and two children. He will make his home in Europe. He holds an option on the screen services of the former Lady Diana Manners, said to be the most beautiful of British noblewomen.

Justine Johnson in "The Plaything of Broadway," is shortly to be released. This is a picture version of Sidney Morgan's novel, "Emergency House." Jack Dillon will direct for this Realart production.

Babe Ruth has been denied the motion made to the Court of Appeals, to permit him to appeal from a decision made by the Appellate Division, on the ground that motion pictures of the ball player do not inflict personal injuries or damages upon him.

Enid Bennett has signed up with the Rockett Corporation, and will be featured in six new productions. Lloyd Ingraham will act as her director.

Wesley Barry is touring the theatres in Louisiana and Mississippi in behalf of the European Children's Fund.

Lila Lee is engaged to be married. Capt. Claude Collins of the U. S. Aviation Service, is named as the future husband of the movie star.

Grace Darmond has been "borrowed" from the Christie corporation, and will appear shortly as leading lady in a number of Paramount productions.

S. L. Rothafel, director of the Capitol Theatre, New York, will present a tableau in commemoration of Lincoln's Birthday. James Parker Coombs will impersonate Lincoln. There will be a special musical accompaniment by the Capitol Mixed Quartette.

Nat Beier has been named sales manager of the New York branch of the Selznick Pictures Corporation, operating under the supervision of Manager Henry Siegel. Mr. Beier was formerly manager of the Select New Jersey territory, and has been with the Selznick organization for the past two years.

E. W. Kramer has been transferred by the Selznick Pictures Corporation to the New Jersey territory. He was formerly in charge of the Select branch in Kansas City, Mo.

A. Gugal, New Orleans representative of the Hopkinson Corporation, has closed with Pantage's new Louisiana Theatre for a week's showing of "Pagan Love," Hugo Ballin's first independent production under the Hopkinson banner. "The Brute Master," with Hobart Bosworth in the title role, has also been booked for a week.

Edward S. Moffatt, advertising manager for the Universal Film Company, was married last week to Miss Emma Kellogg Pierce, of Cranford, N. J. The young couple will live at Forest Hills, L. I. A chest of silver, the gift of the Universal associates, was presented to the happy pair.

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### The Rialto Versatile Five

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Marion Davis has completed work on "Bride's Play," her latest feature, and will start work soon on a new one, under the direction of George C. Terwilliger.

Nat Dorfman, publicity director of the Sunrise Pictures Corporation, was married on Feb. 1, to Miss Belle Bloomfield, a native of Lynn, Mass. She is a non-professional. Mr. Dorfman, prior to his connection with the films, was with the New York American.

Dorothy Wood, a New York girl, is the new leading woman for the Mermaid Comedies, playing opposite to Jimmie Adams. She replaces Elinor Lynn.

The Photo Repro Company, formerly at Broadway and 50th street, has removed to Long Island City, L. I.

Nat Fischer, at one time manager of the Iris, Eastwick and Imperial Theatres, Philadelphia, and president of the Exhibitors' League of Philadelphia, is at the head of a new corporation to establish a chain of movies in that territory. S. Lieberman is also interested in the venture.

Annie Yerzieska, author of "The Fate of the Lad," is at Culver City, Cal., where she is assisting with the production of the picturizing of her novel "The Hungry Heart," for the Goldwyn corporation.

James Young will direct the next film drama assigned to Marion Davies, the title of which has not yet been announced.

Rose Shulsinger and Marion Davies are preparing a book on "Practical Hints to Beauty Seekers." The work will be illustrated by Miss Davies.

Marion Davies' newest Cosmopolitan picture, "Buried Treasure," will be given a private showing at the Ritz-Carlton ball room, this Friday evening. One thousand invitations have been sent out.

Gladys Walton has begun work on her fourth Universal production, "All Dolled Up," a story by John Colton. Rollin Sturgeon will direct. In the cast will be Florence Turner, Fred Maletesta, Ruth Royce, Ed. Hearn, Frank Norcross, Lydia Yeamans Titus and others.

R. Cecil Smith and Mrs. Smith of the Selznick scenario department, left last Saturday for a month's vacation to Ocean Park, Cal. Enroute they will prepare the continuity of a John Lynch story which will be used for stars of the Selznick corporation.

J. W. Schlieff, business manager of the Selznick Corporation, is reconstructing three upper decks in the Fort Lee studios which have been used as offices, to make room for a stores department. Several of the offices are being moved to the Paragon studio.

Priscilla Dean will be featured in the new Universal release, "The Conflict," a novel by Clarence Budington Kell and which is now running serially in the Red Book. At its completion in the magazine, Harper Brothers have arranged to issue the story in book form. The story is centered around the north woods.

Justine Johnson has started work on a new Realart picture; the name of which has not yet been announced.

Elmer Harris, supervising director of the Realart Studios, boasts a new roomer. His wife presented the happy Elmer with a bouncing boy weighing eight-and-a-half pounds.

Eva Novok will be featured in "The Girl and the Goose" which has been put into work by the Universal Co. Fred L. Granville is directing. The story concerns that of a chorus girl whose traveling company hits the rocks in a provincial town. A goose, to which the chorister has become attached, forms an important element in the production. In the support of Miss Novak will be Geoffrey Webb, Frank Braidwood, Mayre Hall, Norman Hammond, Dorothy Hagan, Calvert Carter, Margaret Mann, James O'Neill and Evelyn McCoy.

Elaine Hammerstein has been selected to play the title role of "The Gilded Butterfly," which will be produced by the Selznick Enterprises. The story is by Bradley King, picturized by Edward J. Montague. Matt Moore, brother of Owen Moore, will play the leading role opposite Miss Hammerstein.

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**JANE DILLON AND CO.**

Theatre—Proctor's Fifth Ave.  
Style—Protean.  
Time—Fourteen minutes.  
Setting—Two.

A very clever portrayal of several characters was given by Jane Dillon with careful and painstaking attention to details and evincing considerable emotional ability.

Not only in the playing, but in the dressing, has careful forethought and admirable execution served well for the presentation of this protean sketch, the characters being all true to life and the dialects articulated with fidelity.

With consummate skill, Miss Dillon makes rapid changes, even to the detail of shoes and stockings for each character, and in addition has a trick that we have not noted with other protean artists, that of changing the facial make-up. When one considers the very short space of time at her command, the changes seem very fast; more attention however has been paid to the detail of characterization and the playing than the rapidity of her exits and entrances.

Very few women protean artists have been seen by the reviewer in this country, the only others occurring to the writer at this time are Eva Mudge years ago and Charlotte Parry.

In emotional work, Miss Dillon easily ranks with either.

The plot of the vehicle employed is concerning one Olga Soviesky, as the name would imply, a Russian who is accused of anarchistic tendencies and utterances.

Several witnesses are grilled on the stand by a district attorney before a judge. Outside of the latter two, Miss Dillon plays all the parts. She is first discovered as an old man attendant; the make-up is admirable and the voice deep and masculine, this for the moment, fooled even the reviewer. Following this we had Mary Wiggins, a young girl, Mrs. Reilly an Irish woman, a southern Colonel Vanderrock, Olga Karanoff, a Russian girl, a silly country boy and the Olga Soviesky, the accused, all distinct characters, each with a voice of its own and portrayed in such a manner as to create a decided doubt in the minds of the audience as to whether they were all played by the same young girl.

After much derogatory evidence, Olga Soviesky, after being questioned, finally in sheer desperation, and in an endeavor to be rid of her husband who has treated her badly, pleads guilty to the charges of sedition, it being implied that the whole trial was a scheme on her part.

The climax was worked up well starting with the line "It's a lie," which rang out in fine style, up to the finish when Olga, faint after the strenuous denunciation, sinks to the floor and dying, in her last words says, "God bless the United States."

For vaudeville, the fall should mark the conclusion of the act, the subsequent lines are unnecessary and sort of anti-climax the desired result, letting the act down considerably and Miss Dillon might carefully consider this point. The vehicle at the best is scarcely up to Miss Dillon's ability and could be improved, although a number of laughs as well as hands, greeted some of the lines.

The plot seems insufficient, and the act seems made simply to give a chance for the delineation of several characters without enough dramatic force and insight having been given to situations.

The part of the judge was well played, but the district attorney is capable of considerable improvement. The lines were recited in monotonous, not sufficient light and shade being given nor did the attorney with even one of the witnesses, wheedle or cajole but tried to drive each without cessation. His diction and articulation, especially as he kept his head turned up stage most of the time, were not all that could be desired.

Miss Dillon took her curtains in a low gown of black and jet which set off her blonde type well and was an artistic touch. Went over well when reviewed to several curtains and good hands.

H. W. M.

**NEW ACTS**

(Continued from Page 25)

**WALTER NEWMAN AND CO.**

Theatre—Harlem Opera House.  
Style—Comedy sketch.  
Time—Twenty minutes.  
Setting—Three.

"Profiteering" is the title of the playlet used by Walter Newman and a capable supporting cast, consisting of two young women. As a comedy vehicle it compares favorably with most of the sketches on the big time, and due to its manner of presentation and ability to manufacture mirth, should be able to fill a big time spot.

At the rise of the curtain a young woman is seen seated at a desk in a real estate office. Her short skirts, and her conversation with the telephone operator causes one to guess that she is the concern's stenographer. The guess proves correct, and a most clever make-believe stenographer the young lady proves herself to be. From her conversation with a young woman who enters the office, the audience is let in on the fact that the boss of the establishment is a rather crusty old disciple of profiteering. He thinks nothing of raising the rents in his apartments three or four hundred per cent, but causes a detonation louder than a French seventy-five when he is overcharged for a suit.

Upon entering, he starts to complain, and has the stenographer so frightened that she used the under part of her desk as a hiding place. He then starts to vent his wrath on the young woman visitor, and barks out that she state her business. She replies that she is in the amusement business and earns \$20,000 a year, and wants a job in his firm. That's altogether too much, and he immediately lets it be known that he never wants to be amused, and especially not at such a price.

The amusement idea brings to light the fact that he is paying for another amusement in the form of alimony. This makes him think of his daughter, whom he has not seen for years. Naturally, he stops bellowing, and for the good of the plot shows he has a soft spot in his heart. He soliloquizes on how nice it would be to have his child's arms taking the place of an Arrow collar. Straightway the young woman visitor says that, although she is "Vivian Somethingorother" to the screen fans, she is in reality Mary Smyte. His daughter? Yes, for the time being. After the customary catch-as-catch-can exhibition, the daughter practically gives herself the job as his confidential advisor at a yearly stipend of \$20,000, and makes him sign a paper to that effect.

She then proceeds to tell him just what manner of high-handed profiteer he is, and after laying it into him good and plenty, sets about lowering rents, raising the salary of the stenographer, etc., etc. As he is about to foreclose a mortgage on another chap whose name also happens to be Smyte, the young woman says "Nay," and after gaining possession of the document, adds that although her name is Smyte, she is not his daughter, but the child of the other Smyte. Owing to the paper he has signed, making her his confidential advisor, the man is checkmated, and the young woman keeps right on spoiling his profiteering plans.

The piece is replete with good lines, all of which are effectively put over and which find a vulnerable spot out front. Newman gives a good portrayal of the hard-boiled type, while the stenographer also handles her comedy in a capable manner, never missing a line nor a chance to get a giggle. The other young lady also fits in nicely, and the combined efforts of the three should insure the sketch winning some success.

J. M.

**AGNES HERNDON'S EFFECTS SOLD**

The effects, including the art collection, property of Agnes Herndon, is being sold at the Broadway Art Galleries, New York, this week.

**LEW BRICE AND CO.**

Theatre—Proctor's Fifth Avenue.  
Style—Singing, comedy and dancing.  
Time—Fifteen minutes.  
Setting—Two.

A fellow enters and seats himself at the piano; two stage hands with periques entered, one holding a tray. They were not made up, one wore a moustache and glasses, their trousers were very dirty, and both presented a poor appearance. Lew Brice entered and did a dice-throwing bit on the tray; the stage hands didn't know when to exit, and Brice said "You can go now." The whole thing is ill advised, spoils Brice's entrance, and the act would be much better were it eliminated.

The first number offered availed nothing, nor did "A Message From the Dead," first done in vaudeville many years ago, if memory serves aright, by Elmer Tenley.

It was not until Brice started to dance that he "got them" and made a hit with a waltz clog, very well done, and an eccentric dance that drew a hand.

He then recited in French "St. Julien," but it was not understood. A "tap" dance followed that was quite good, Brice doing some nifty stepping. The pianist did a number, one and two; one and one would have been better. An impression of Brice's sister Fannie was next announced, and Lew entered in a ballet skirt of pink tulle, wearing a wig, did a dance and made a good comedy exit.

The pianist came on for a bow, and did it awfully bad; as he doesn't know how to bow, this should be eliminated. Brice is a clever dancer, and the "sister" bit is good, but the act needs some fixing up.

H. W. M.

**WILLIE SMITH**

Theatre—Audubon.  
Style—Song and talk.  
Time—Twelve minutes.  
Setting—In one.

Were it not for the fact that the writer has seen Willie Smith in moments during the past few years when Smith has shown some very good capabilities, he would put him down as a hopelessly number two spot small-time act, after seeing his offering here. His present offering consists of a song, some stories, another song, and then a number sung in falsetto. For an encore he did "Eli Eli" in falsetto.

The trouble with Smith is, that he unconsciously loses the real Willie Smith in trying to be some one else. The real Smith has shown in the past that if he wants to he can be very clever, and can do original comedy that would get him above the rut of three-a-day singles.

**THE HOY SISTERS**

Theatre—Proctor's 125th Street.  
Style—Singing and dancing.  
Time—Ten minutes.  
Setting—Three.

The three Hoy sisters rolled into one probably wouldn't take up any more space than Eddie Foy's youngest edition. In fact, they're small enough to be substituted for the peas in a shell game. Nevertheless, their size does not prevent the midgets from presenting a rather novel little offering.

A setting in three reveals three huge bon-bon boxes aligned beside a miniature soda fountain. At the rise of the curtain the three boxes open, and the three sisters emerge, one of them being garbed as a boy. The two as girls wear pink ballet dresses, with stockings and slippers to match. Their opening number is in the form of an invitation for the boy to be "Daddy," and set up the strawberry sundaes. He readily complies and acts as dispenser of the stuff favored by Anderson, Johnson, Stratton and others.

J. M.

**PHANTOM HANDS**

Theatre—Proctor's 23d Street.  
Style—Mystery and music.  
Time—Twelve minutes.  
Setting—Special.

In a pretty set draped with curtains of purple and attractively arranged lights, a man enters in student costume and makes a speech anent the hands of Queen Phantasmas. He displays two hands and says the peculiar fact about them is that they will play any selection asked for, on the piano. They are then placed on the keyboard of a baby grand and the man goes into the audience.

Various requests were made in a whisper to the man in the audience, and the hands immediately played the selection called for without spoken cues.

The selections ranged from popular airs of today to operas and songs of many years ago, and included quite a repertoire.

For a finish, one hand is removed, and the other, the left hand, played a selection from "Lucia."

For a new act, it is more than reasonably smooth and, containing the elements of mystery to those who do not understand the principle of black art, is bound to appeal as a novelty.

Some comedy might be worked in and the act would be improved if the man wore a lighter suit and an empty piano stool was in sight and remained visible during the entire act.

Should be a good novelty attraction for the better houses in an early spot.

H. W. M.

**VAN AND EMERSON**

Theatre—Crotina.  
Style—Acrobatic.  
Time—Eleven minutes.  
Setting—One and two.

A corking good acrobatic turn, presenting some novelties in the line of strong-man work, but presented in a manner that appears amateurish. A few corrections will help. First of all, they should work in bare legs, or combination-tights, as the ones they wear now will always wrinkle, inasmuch as they do a lot of snappy, hard work, and use their legs frequently. Secondly, they should eliminate the posing and bowing after each trick, as this gives them the appearance of being new to the game. Also, they would enhance the value of their act if they worked in a spotlight instead of in a flooded stage.

Both are strapping, finely built young fellows, who make a clean-cut appearance, and work hard. They combine the slow lifting style of work with the short, snappy get-a-way style, and also show ability as tumblers. With proper care, and occasional retouching to improve routine, wherever possible, the act should develop into a big timer.

S. K.

**RICHARD KEANE**

Theatre—Proctor's 58th Street.  
Style—Protean.  
Time—Nine minutes.  
Setting—Three.

The act opens with a young fellow looking over some theatrical photographs and mentioning the names of various actors and characters.

Keane enters in the make-up of the various characters and goes through parts of plays in which they have appeared and also does a character study of Dickens's Uriah Heep from "David Copperfield."

The latter character was used for an opening, and was not especially reminding of the cringing and servile character described so well by Dickens.

The second was supposed to be Lionel Barrymore as Jekyll and Hyde, and the third was a miser, the announcement of which the reviewer could not hear.

Keane has a heavy voice and in all of the characters it was the same. This kind of an act does not seem suitable: in one part in a play or in a dramatic sketch Keane might play it well, but as a character actor, presenting different types, he left much to be desired.

H. W. M.



## VAUDEVILLE BILLS

(Continued from Page 23)

**HUNTINGTON, IND.**  
(First Half)—Fred Schwarz & Co. (Last Half)—Toyama Japs—Black & O'Donnell.

**JACKSON.**  
Orpheum (First Half)—Warden Bros.—Arnold & Taylor—Ziska—Raymond Wylie—Sylvester & Vance—Dancing Kennedys. (Last Half)—Bobby Harris—Jada Trio—Prediction—H. & A. Seymore—Pearl's Gypies.

**KALAMAZOO.**  
Regent (First Half)—Rialto & Lamont—Adams & Barnett—Prediction—Lillian Gonne—Four Aces. (Last Half)—Laurel Girls—Sargent Bros.—Arnold & Taylor—Rubetown Follies—Jessie Middleton—Time & Tide.

**KOKOMO.**  
(First Half)—Donahue & Fletcher—Waimen & Berry—Graves & Demonde—Joe Jenny Trio—Sculpture Garden. (Last Half)—Fred Schwartz & Co.—TaToy & Vesta.

**LANSING.**  
Bijou (First Half)—Laurel Girls—Beaty & Evelyn—Worth Wagon Four—Brazilian Hellres.

**MARION, OHIO.**  
(First Half)—Latoy & Vesta—Jean Gibson—Will Stanton & Co. (Last Half)—Milkmaids.

**RICHMOND.**  
(First Half)—Newkirk & Payne Sisters—Dancing Humphreys. (Last Half)—Dresdner & Allen.

**SAGINAW.**  
Jeffers—Strand (First Half)—Roshier & Muff—Monti & Part—Al Williams & Co.—Jada Trio—Ambler Bros. (Last Half)—Two Carletons—Beaty & Evelyn—Brazilian Hellres—Dancing Kennedys.

## PANTAGES CIRCUIT

## WINNIPEG

Pantages—4 Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

**REGINA & SASKATCHEWAN**  
Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulieka & Co.

**EDMONTON**  
Pantages—Rose, Ellis & Rose—Rhinart & Duff—Wells & Berge—Bruce Duffett & Co.—De Michelle Bros.—Rhoda's Elephants.

**CALGARY**  
Pantages—Gordon & Day—Engle & Marshal—Hugo Lutgens—Britt Wood—The House of David Band.

**GREAT FALLS & HELENA**  
Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

**BUTTE**  
Pantages—White Brothers—Hinkle & May—Molera Revue—Pernette & Shelly—Ray & Fox.

**SPOKANE**  
Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Men.

**WALLA WALLA**  
Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

**SEATTLE**  
Pantages—Apple Blossom Time—The Gaud-Schmidts—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Correll's Circus.

**VANCOUVER**  
Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrewars.

**VICTORIA**  
Pantages—Bedini's—Horses—Bedini's Dogs—Peerless Trio—Aha & Beck—Downing & Davis—George Hamid Troupe.

**TACOMA**  
Pantages—Kestina & Barrett—Carter & Ruddy—Embs & Alta—Otto Brothers—Julnar of the Sea.

**PORTLAND**  
Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

**TRAVEL**  
Melnotte Duo—Redmond & Wells—Baldwin, Blair & Co.—Bell Follies—Howard & Ross—4 Bell Hops.

**SAN FRANCISCO**  
Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Towney—Maud Earle Co.—The Pals—3 Bartos.

**OAKLAND**  
Pantages—Girls of Allitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemes's Japs.

**LOS ANGELES**  
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 18—Walton & Brandt—Putting It Over.

**SAN DIEGO**  
Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

**LONG BEACH**  
Pantages—4 Bouchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

**SALT LAKE**  
Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarriand Octette.

**OGDEN**  
Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renecs—Schwartz & Clifford—Sweet Sweeties.

**DENVER**  
Pantages—Selma Bratz—Rubini Rosa—Mr. & Mrs. Melburn—Chet, Dody & Midge—Rowing River.

**TRAVEL**  
Pop Poulli—Lincoln Vernon—Perry Bussey—8 Venetian Gypsies—King & Irwin—4 Fantinos.

## MARCUS LOEW'S CIRCUIT

## NEW YORK CITY

American (First Half)—Wilbur & Adams—Tappan & Armstrong—Carlotta Stockhill—Pearson & Wallace—Artie Mehlinger. (Last Half)—Bice & Francis—Williams & Taylor—Lovett's Concentration—Morley & Mack—Mae & Hili—Artie Mehlinger—Alvin & Alvin.  
Victoria (First Half)—Upside Down Mallettes—Jerome & Albright—Howard Martelle & Co.—Will & Mary Rogers—Odva & Sela. (Last Half)—Noel Lester—Ward & Gory—Pearson & Wallace—Zelays—Odva & Sela.

Lincoln Square (First Half)—Russell & Hayes—Patrice & Sullivan—Lyle & Emerson—Frank Sulbini—Maxine Dancers. (Last Half)—Lawrence Bros. & Thelma—Jerome & Albright—Will & Mary Rogers—Rounder on Broadway.  
Greeley Square (First Half)—Skating Macks—Dorothy Royce—Williams & Taylor—Mae & Hili—Criterion 4—Dance Festival. (Last Half)—Van & Emerson—Tappan & Armstrong—Clifton & Kramer—White, Black & Useless—Frank Sulbini.  
Delancey St. (First Half)—Alvin & Alvin—Al Noda—Rives & Arnold—Marshall & Connors—Dore's Celebrities. (Last Half)—Wilbur & Adams—Carlotta Stockhill—Harris & Holley—Turner & Joselyn—Ward & Wilson—Dance Festival.

National (First Half)—Noel Lester—Harris & Holley—Skelly & Heit Revue—Friend & Downing—Grazer & Lawlor. (Last Half)—The Newmans—Kee Tom Four—Rives & Arnold—Lane & Smith—Maxine Dancers.

Orpheum (First Half)—The Newmans—Morley & Mack—Kibel & Kane—Zelays—Kuma & Co. (Last Half)—Pasquale & Powers—The McNaughtons—Howard Martelle & Co.—Ralph Whitehead—Dore's Celebrities.

Boulevard (First Half)—Ghorley Sisters—Grace Leonard & Co.—Bernice La Bar & Boas—Ralph Whitehead—Casting Lloyds. (Last Half)—Russell & Hayes—Lain & Green—Rawles & Van Kaufman—Julia Curtis—Skelly & Heit Rev. Ave. B (First Half)—Frank & Clara La Tour—Margaret Merle—Mercedes—Jarrow—Kanazawa Bros. (Last Half)—Catland—Marshall & Connors—Ted Healy—Lyle & Emerson—Anger & Adelon—Grazer & Lawlor.

**BROOKLYN, N. Y.**  
Metropolitan (First Half)—Lawrence Bros. & Thelma—Kee Tom 4—Turner & Joselyn—Lane & Smith—Lovett's Concentration. (Last Half)—Casting Lloyds—Jarrow—Bernice La Bar & Boas.

Fulton (First Half)—Lain & Green—Rounder of Broadway—Barton & Sparling—Hite, Redow & Lohr. (Last Half)—Skating Macks—Dorothy Royce—Kibel & Kane—Criterion 4—Nobody Home.  
Palace (First Half)—Mankin—Rose & Lee Bell—Ted Healy—Anger & Adelon—Nobody Home. (Last Half)—Hite, Redow & Lohr—Barton & Sparling—3 Kanazawa Japs.

Warwick (First Half)—The Parahleys—Benner & Powers—Henry Horton & Co.—Imperial 4—White, Black & Useless. (Last Half)—Frank & Clara La Tour—Grace Leonard—Downing & Bunham Sisters—Mallon & Case—3 Lees.

**BALTIMORE**  
Wilbur & Lyke—Delbridge & Gremmer—Hart & Helen—Bernard & Meyers—Nine O'Clock.

**BOSTON**  
(First Half)—Mellor Sisters—Paramo—Hickey & Hart—Telephone Tangle—Hank Brown & Co.—Great Herman & Co. (Last Half)—Hip Raymond—Shields & Bentley—Lowe, Evans & Stella—Salvation Sue—Lewis & Thornton—Brower Trio.

**FALL RIVER**  
(First Half)—Hip Raymond—Lowe, Evans & Stella—Salvation Sue—Lewis & Thornton—Brower Trio. (Last Half)—Hickey & Hart—Paramo—Telephone Tangle—Hank Brown & Co.—Great Herman & Co.

**HAMILTON, CAN.**  
Bollinger & Reynolds—Gilbert Sisters—Murray & Lane—Fraser & Bunce—C. Wesley Johnson & Co.

**OTTAWA**  
Aerial Macks—McConnell & West—Murray Livingston—Money Is Money.

**PROVIDENCE**  
(First Half)—Smilletta Sisters—Shields & Bentley—Armstrong & Joyce—Renard & West—Johnson Bros. & Johnson—Jim & Irene Marlin. (Last Half)—Willie Karbe—Mellor Sisters—Jack Reddy—Fagg & White—Anthony & Arnold—Futuristic Revue.

**SPRINGFIELD**  
(First Half)—Willie Karbe—Fagg & White—Jack Reddy—Anthony Arnold—Futuristic Revue. (Last Half)—Smilletta Sis.—Armstrong & Joyce—Renard & West—Johnson Bros. & Johnson—Jim & Irene Marlin.

**TORONTO**  
(First Half)—Ardell & Tracey—Orben & Dixie—Moher & Eldridge—Blwyn's Marimba Band—Harry West & Chums—Peters & Le Buff.  
Uptown (First Half)—Howard & Helen Savage—Tyler & Orelina—Dancers Supreme. (Last Half)—Tyler & St. Clair—Harry & Peggy Oaks—John & Ella Burke.

**LONDON, CANADA**  
(First Half)—La Toy's Models—York & Maybelle—Cabaret De Luxe. (Last Half)—Bether Trio—Payton & Lum—Elsie Ridgley & Co.

**WASHINGTON, D. C.**  
Pesci Duo—Murphy & Plant—Sweeties—Weston & Elme—Leach Wallin Trio.

**HOLYOKE**  
(First Half)—Ward & Gory—Clifton & Kramer—Lyndall Laurel & Co.—Julia Curtis—Gordon & Germaine. (Last Half)—Upside Down Mallettes—Bonner & Powers—Hall & O'Brien—Callahan & Bliss—6 Musical Noses.

## W. V. M. A.

## CHICAGO

American (First Half)—Adams & Griffith—Lowry & Prince—Aurora & Co.—Steve Freda—Bradley & Ardine. (Last Half)—The Volunteers—Royal Gascoignes.

Logan Square (First Half)—Teschow Cats—Otto & Sheridan—The Love Game—Joe Darcy. (Last Half)—Warden Bros.—Grey & Byron—D'Avigneaus Celestiale—Clay Crouch—Four Aces.  
Lincoln (First Half)—Martha Hamilton & Co.—Chas. Olcott & Mary Ann—Billy Shone—Royal Gascoignes. (Last Half)—Adams & Griffith—Golden Troupe.

Kadzie (First Half)—Buch Bros.—D'Avigneaus Celestiale—George Yeoman—"Any Home"—The Silver Fountain. (Last Half)—Saitan—Billie & Dot—Lester & Moore—Flirtation—Ray Snow & Narine—Weston's Models.

Empress (First Half)—Aerial Patts—Billie & Dot—Baxley & Porter—Weber & Elliott—Breen Family. (Last Half)—Van & Belle—Arnelma Sisters—O'Brien, Manager & Prop.—Billy Schoen—Belle & Caron.

**BLOOMINGTON, ILL.**  
Majestic (First Half)—Holden & Herron. (Last Half)—Doyle & Elaine—One To Fill—Three Alex.

**BELLEVILLE, ILL.**  
Washington (First Half)—Burns Bros.—High Johnston—District School. (Last Half)—Hollins Sisters—Chas. Kenna—Barry & Layton.

**BARTLESVILLE, OKLA.**  
Odeon (First Half)—Four Ishikawa Bros.—James Grady & Co. (Last Half)—Myrtle Moore Trio—Bottomley Troupe.

**AURORA, ILL.**  
Fox Theatre (Sunday)—Jewell & Raymond—De Voe & Hosford—Lewis & Norton—Joe Darcey.

**ATCHISON, KANSAS.**  
Orpheum (Sunday Only)—Bijou's Circus—Isatta—Champion—Fred Hughes & Co.—Monroe Bros.

**ALTON, ILL.**  
Hippodrome (First Half)—Cheyenne Days. (Last Half)—Three Chums—Alice Teddy.

**CHAMPAIGN, ILL.**  
Orpheum (First Half)—Hayatake Bros.—Dalay Nellis—John R. Gordon & Co.—Welch, Mealy & Montrose—The Golden Troupe—Strassell's Animals—Lowry & Prince—Weber. (Last Half)—Beck & Fraser—Herman & Shirley—Bill Robinson—The Man Hunt.

**CENTRALIA, ILL.**  
Grand (First Half)—Skipper Kennedy & Reeves—Thomas Potter Dunn—Rawson and Claire. (Last Half)—Pauline's Leopards—Bayes and Fields—McKown & Brady.

**CEDAR RAPIDS, IA.**  
Majestic Theatre (First Half)—Samaroff & Sonia—Arnelma Sisters—Fox & Kelly—"A Night on Broadway"—Wm. Gaxton & Co.—Leona Varvara—Cameron Sisters. (Last Half)—Sterling & Marguerite—Ferguson & Sunderland—Baxley & Porter—Dore's Opera Logue—Weber & Elliott—Breen Family.

**DECATUR, ILL.**  
Empress (First Half)—Stanley—Patches—Bill Robinson—Coombes & Nevins—The Man Hunt. (Last Half)—Hayatake Bros.—Shaw & Campbell—John R. Gordon & Co.—Welch, Mealy & Montrose—Geo. Yeoman & Lizzie—Bradley & Ardine.

**DURQUKE, IA.**  
Majestic—Jean & Arthur Keeley—Mathews & Blakely—Southern Harmony Four—Clay Crouch—Belle & Caron.

**DES MOINES, IA.**  
Majestic—Meryl Prince—Girls—Brown & Simmons—Baron Lichter. (Last Half)—Forrest & Church—Will Fox & Co.—Love & Mitchell—Three Ankers.

**DAVENPORT, IA.**  
Columbia (First Half)—Olive, Briscoe & Raub—Wm. Sisto—Chas. Harrison & Sylvia Dakin. (Last Half)—Leon Varvara—"Any Home"—Alice Lloyd—Murray Voelk—Teschow's Cats.

**EVANSVILLE, IA.**  
Raso—Silver Duval & Co.—Madelon & Paula Miller—McCormack & Wallace—Grant Gardner—Muldoon, Franklin & Rose.

**TERRE HAUTE & EVANSVILLE**  
E. ST. LOUIS.  
Erbers (First Half)—Three Chums—Bayes & Fields—Alice Teddy—Van & Belle. (Last Half)—Morgan & Gates—Bert Kenny—The District School.

**FLORENCE, KANSAS, & HUTCHINSON.**  
Mayflower (Florence, Thursday; Hutchinson, Friday)—McMahon & Adelaide—LaRose & Adams—Tid Bits of "1920"—Lockwood & Rush—"A Case for Sherlock."

**GRANITE CITY, ILL.**  
Washington (First Half)—Gilbert & Saul. (Last Half)—Sunday—Rucker & Winifred—Hollins Sisters.

**GALESBURG, ILL.**  
Orpheum (First Half)—Jewell & Raymond—Valentine Vox—Staley & Birbeck. (Last Half)—Howard Nichols—Hays & Lloyd—Revue De Luxe.

**JOLIET, ILL.**  
Orpheum (Sunday)—Bob White—Staley & Birbeck—Carleton & Belmont. (First Half)—Three Blighy Girls—Gery & Byron—Three Melvin Bros. (Last Half)—Cabill & Romaine—Carson Sisters.

**KENOSHA, WIS.**  
Majestic (First Half)—The Melvilles—Jordan & Tyler—Stone & Hayes—Chas. Olcott & Mary Ann. (Last Half)—Mile. Lingarde—Green & Dean—Steve Freda—Rubeville.

(Continued on page 34.)

## Attractions at City Theatres

**CAPITOL** B'way at 51st St.  
Edward Bowes, Mgr. Dir.  
WEEK FEBRUARY 6  
GOLDWYN PRESENTS  
**JUST OUT OF COLLEGE**  
by George Ade, Starring  
JACK PICKFORD

**GOOD TIMES** World's Biggest  
AT THE Show at Low  
HIPPODROME est Prices  
MATINEE DAILY  
Santa Selling 3 Weeks in Advance

B. F. Keith's  
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Broadway and 47th St.  
Mat. Daily at 2 P. M.  
25, 50 and 75c. Every  
night, 25, 50, 75, \$1, \$1.50

FRANCIS X. BUSHMAN AND BEVERLY  
BAYNE, LEW DOCKSTADER, YVETTE  
RUGEL, DUGAN & RAYMOND, SANTLEY &  
NORTON, BOSTOCKS RIDING SCHOOL,  
others and ELLA SHIELDS.

## GEO. M. COHAN'S THREE BIG HITS

**HUDSON** Theatre, West 44th St.  
Mats. Wed. and Sat.  
Eves. 8.30

GEO. COHAN'S PRODUCTION  
OF  
**"THE MEANEST  
MAN IN  
THE WORLD"**

Cast Includes  
OTTO KRUGER and MARION COAKLEY

GEO. COHAN  
Theatre, B'way and 43d St.  
Eves. 8.30; Mats. Wed. & Sat.  
Eves. 8.15

GREATEST MYSTERY OF THEM ALL  
**THE TAVERN**

"WHAT'S ALL THE SHOOTIN' FOR"

**Knickerbocker** B'way, 36th St.  
Eves. 8.15; Mats.  
Wed. & Sat. 2.15

GEO. M. COHAN'S COMEDIES  
in the New Musical Comedy

**"MARY"** ISN'T IT A  
GRAND  
OLD NAME

**ELTINGE** Thea., W. 42d St. Eves. 8.45  
Mats. Wed. & Sat., 2.30

A. H. WOOD Presents  
**"LADIES' NIGHT"**

In a Turkish Bath—A FARCE COMEDY

**LYCEUM** West 45th St. Eves. 8.30  
Mats. Thurs. and Sat. 2.30

DAVID BELASCO Presents  
In a New Comedy  
**INA CLAIRE** By Avery Hopwood

**THE GOLD DIGGERS**

**REPUBLIC** W. 42nd St. Eves. 8.20  
Mats. Wed. and Sat.

JOHN GOLDEN Presents  
GRACE LARUE & HALE HAMILTON

In a Selfish Comedy  
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THIS WEEK  
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Next Week—BEAUTY REVUE

**BROOKLYN THEATRES**

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**BEAUTY REVUE**

Next Week—FRENCH FROLICS  
EVERY SUNDAY 2 BIG CONCERTS

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Wrestling Every Thursday Night  
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MURRAY DAVE  
**HOWARD AND HOFFMAN**

JUST US TOO?

BOOKED ENTIRE LOEW CIRCUIT

Direction—JACK POTSDAM

E. PEAT GUS  
**SENNA & STEVENS**

WASH DAY IN CHINATOWN

Direction—MARK LEVY

**JULIUS FOXWORTH & FRANCES SMITH**  
DIXIELAND'S FAVORITE

Direction MARK LEVY

**THE BRAMINOS**

MUSICAL CLOWNS

TOURING LOEW CIRCUIT  
Direction—BRUCE DUFFUS

**DOROTHY DOYLE**

IN NOVELTY SONG AND DANCE

Direction—MANDELL &amp; ROSE

**CHIEF TENDEHOA**

AMERICA'S GREATEST INDIAN

Dir. AL. MAYER

**ED DALY AND HIS TANGLED ARMY**  
IN VAUDEVILLE

**JACK GREGORY AND CO.**  
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America's Most Artistic and Original Novelty Act. Always working. (Reason) we produce the goods with flash and accuracy. Now starting West for Mr. Loew. And say, Pals, we feel at home. Regards to Friends.

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**MAE DIX**

SOUBRETTE

BARNEY GERARD'S SOME SHOW

**SEEK INJUNCTION AGAINST PARK**

An attempt to gain a permanent injunction preventing the erection of a proposed aerial swing or ride in front of the Court of Honor at Starlight Amusement Park was made early this week by the Exposition Catering Company, Inc. The argument which is now being heard by Justice Giegerich in the Bronx Supreme Court is expected to bring to light details of the \$5,000,000 suit brought by the catering company against the Bronx Exposition, Inc., owners of the amusement park.

Recently a temporary injunction preventing the erection of the swing was granted by Justice Mullan. According to the affidavits of the petition then granted, the Exposition Company, in erecting the aerial swing, violated one of the provisions of its lease with the catering company, and at the same time, it is alleged, destroyed the beauty of the Court of Honor, thereby seriously affecting the business that might be done in the club and restaurant situated there.

Along with this action against the Bronx Exposition Company is another brought by Abraham Schiller, lessee of the roller skating rink and dance hall in the park. Through his attorney, Schiller has secured an injunction from Justice Mullan restraining the owners of the park from trespassing on his premises or from barring him from entering thereon.

Schiller claims that he leased the concession until May 1, 1921, at a rental of \$200 weekly and an additional \$70 for the use of electric light and heat. Last December, he claims, the officers of the Exposition Company, released from him the roller skating rink for one night each week for the use of Pine and Lynch's fighting club. He was to receive \$150. He claims that there is still due him \$600 and that when he demanded it he was barred from the rink for which he is paying \$200 a week. In his summons and complaint Schiller asks for \$3,000 damages.

**WOMEN TO CENSOR PLAYS**

PHILADELPHIA, Feb. 4.—The Colonial Dames have organized a number of their members into a committee to censor plays. Mrs. James Francis Sullivan was appointed chairman.

This is the first definite step to be taken in the raising-the-social-standard-of-Philadelphia movement set spiritedly on foot ten days ago at a meeting of the Colonial Dames held in conjunction with other patriotic and civic women's societies. At this meeting, vulgarity in plays, dress, dancing and general deportment was held up for frank and remedial inspection.

Members of the committee will endeavor to see many of the plays in New York before they ever come to Philadelphia, but when that is impossible no time will be lost in attending opening nights at Philadelphia playhouses.

Among others who are asked to serve on the committee on plays are Miss Sarah Penrose and Mrs. R. C. Drayton. A similar committee to act as censor on movies is planned.

**ACTOR TRIES MONKEY GLAND**

PARIS, France, Feb. 6.—A. E. Liardet, a 74-year-old actor, formerly a member of the late Joseph Jefferson companies, has submitted to an operation of gland grafting, new tissues from a live monkey being substituted for those which have passed their necessary functions. Professor Serge Voronoff, the Russian doctor, performed the operation, and at its completion told the player that within a few months he will be as good as a man of 43 years of age, instead of 74. Mons. Liardet claims that the rejuvenation is quite noticeable even at this early time.

**\$10,000 FOR ACTORS' FUND**

PHILADELPHIA, Feb. 7.—\$61,000 was realized at the Actors' Fund of America benefits held yesterday at the Forrest and Garrick Theatres, this city being the first to require two playhouses to take care of the crowds demanding admission to the entertainment. Raymond Hitchcock and Fred G. Nixon-Nirdlinger were masters of ceremonies, dividing their time between the two houses.

**BRADY FIGHTING FILM CENSORSHIP**

CHICAGO, Ill., Feb. 3.—William A. Brady, president of the National Association of the Motion Picture Industry, in an address before the City Council of Chicago, as a protest against detrimental film legislation, declared that children under sixteen years of age should not be admitted to picture shows. He added, that since the picture industry reaches ten millions of people every day, and has been of vast entertainment and benefit to the public, the films will be used as a defensive weapon against puritanical ideas, if necessary. "As a medium of propaganda nothing can equal the movies," Mr. Brady stated that there are blackguards in the motion picture industry, just the same as there are in politics, the ministry, and every other element of endeavor, but the Motion Picture industry is weeding them out for all time. Certain censor boards cut films and reject productions completely on the merest pretenses. "And," continued Mr. Brady, "the movies are Americanizing the world—create censorship and you kill an infant industry that is sweeping the earth with our ideals of freedom, of justice and equality." Mr. Brady will make a complete tour of the larger cities, spreading the gospel of the films and explaining the right and the wrong of censorship over properly conceived pictures.

**"PASSION PLAY" PRESENTED**

The Passion Play at the Passion Play Auditorium, Union Hill, N. J., began its seventh season last week, with a blessing from Pope Benedict delivered by the Jesuit Father Corbett.

There are two new members of the cast. Frank Walter playing Christus, and Frank Otway in the part of Pilate. Other leading characters are Joseph Heimbuch as Caiphas, Frederick Eid as Annas, Joseph Van Bommel as Herod, T. Fuchs as Judas, Madeline Stahl as Salome and Madge Walsh as Mary, the Mother of Christ.

The main point of interest is the story of Christ's passion, with Christus the outstanding figure in the play. The initial presentation of the season was a good one, and was well received.

**EPISCOPALS AGAINST BLUE LAWS**

The proposed District of Columbia Blue Law, which was to be framed and used as a model for other States, received a jolt when the Washington Diocese of the Episcopal Church adopted a resolution warning pastors to refrain from participating in the movement. The bill pending in Congress was declared too drastic. Rev. D. C. Stetson, chairman of the social service board, makes it clear that the Episcopal Church will be no party to laws which will create havoc. The Washington Sabbath Observance Society stands firmly for the passage of the blue laws.

**HODGES A BUSINESS MAN**

NEW CASTLE, Pa., Feb. 5.—Jimmie Hodges' production of "My Havana Girl," which played here on Tuesday, Feb. 1st, was booked for a return date on Thursday, the 3rd, and on the second show, doubled the business of its first, doing \$1,400. Hodges bought half page ads in both local papers, and plastered the town announcing the return engagement, with the resulting capacity business.

**NEW MAGIC SHOW GOING OUT**

Juric, a magician who has been playing in Europe for several years, arrived in this country recently and will take out his own "mystery" show about March 1. He will play through Long Island, then play west to the coast in one and two night stands. He will carry fifteen people. Zelo is building the production for him. This is his first appearance in America.

**TIVOLI STOCK CO. CLOSES**

The Tivoli Stock Company, which under the management of Al Brandon, had been playing through Pennsylvania, closed last week at Milton in that State and the members of the company have returned to New York.



## BURLESQUE ROUTES

## COLUMBIA WHEEL

Al Reeves Joy Bells—Palace, Baltimore, 7-12; Gayety, Washington, 14-19.  
 Abe Reynolds Revue—Empire, Providence, 7-12; Gayety, Boston, 14-19.  
 Best Show in Town—Gayety, Kansas City, 7-12; open, 14-19; Gayety, St. Louis, 21-26.  
 Bostonians—Berchell, Des Moines, Iowa, 6-9; Gayety, Omaha, 14-19.  
 Bowers—Orpheum, Paterson, 7-12; Majestic, Jersey City, 14-19.  
 Bon Tons—Empire, Brooklyn, 7-12; People's, Philadelphia, 14-19.  
 Big Wonder Show—Empire, Toledo, 7-12; Lyric, Dayton, 14-19.  
 Dave Marion's Own—Empire, Albany, 7-12; Casino, Boston, 14-19.  
 Ed Lee Wrothe's Best Show—Stamford, Conn., 9; Park, Bridgeport, 10-12; Empire, Providence, 14-19.  
 Flashlights of 1920—Gayety, Detroit, 7-12; Gayety, Toronto, Ont., 14-19.  
 Follies of the Day—Gayety, Toronto, Ont., 7-12; Gayety, Buffalo, 14-19.  
 Folly Town—Empire, Newark, 7-12; Casino, Philadelphia, 14-19.  
 Girls de Looks—Majestic, Jersey City, 7-12; Perth Amboy, 14; Plainfield, 15; Stamford, Conn., 16; Park, Bridgeport, Conn., 17-19.  
 Girls of the U. S. A.—Casino, Boston, 7-12; Grand, Hartford, Conn., 14-19.  
 Girls from Happyland—Gayety, Pittsburgh, 7-12; Park, Youngstown, O., 14-16; Grand, Akron, 17-19.  
 Golden Crooks—Olympic, Cincinnati, 7-12; Columbia, Chicago, 14-19.  
 Hip Hip Hooray Girls—Gayety, Omaha, 7-12; Gayety, Kansas City, 14-19.  
 Hits and Bits—open, 7-12; Gayety, St. Louis, 14-19.  
 Harry Hastings Big Show—Gayety, Boston, 7-12; Columbia, New York, 14-19.  
 Jollities of 1920—Gayety, Buffalo, 7-12; Gayety, Rochester, 14-19.  
 Jack Singer's Own Show—Gayety, Rochester, 7-12; Bastable, Syracuse, 14-16; Gayety, Utica, 17-19.  
 Jingle Jingle—Gayety, Washington, 7-12; Gayety, Pittsburgh, 14-19.  
 Lew Kelly Show—Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.  
 Mollie Williams' Own Show—Columbia, New York, 7-12; Empire, Brooklyn, 14-19.  
 Maids of America—Casino, Brooklyn, 7-12; Empire, Newark, 14-19.  
 Million Dollar Dolls—Miner's Bronx, New York, 7-12; Casino, Brooklyn, 14-19.  
 Powder Puff Revue—Bastable, Syracuse, N. Y., 7-9; Gayety, Utica, 10-12; Gayety, Montreal, Can., 14-19.  
 Peek-a-Boo—Park, Youngstown, O., 7-9; Grand, Akron, 10-12; Star, Cleveland, 14-19.  
 Parisian Whirl—Columbia, Chicago, 7-12; Berchell, Des Moines, Iowa, 13-16.  
 Roseland Girls—Grand, Hartford, Conn., 7-12; Jacques, Waterbury, Conn., 14-19.  
 Rose Sydel London Belles—Lyric, Dayton, 7-12; Olympic, Cincinnati, 14-19.  
 Snappy Snaps—Gayety, Montreal, Can., 7-12; Empire, Albany, 14-19.  
 Social Maids—Hurtig & Seamon's, New York, 7-12; Orpheum, Paterson, N. J., 14-19.  
 Step Lively Girls—Gayety, St. Louis, 7-12; Star & Garter, Chicago, 14-19.  
 Town Scandals—People's, Philadelphia, 7-12; Miner's Bronx, New York, 14-19.  
 Twinkle Toes—Star, Cleveland, 7-12; Palace, Baltimore, 14-19.  
 Victory Belles—Jacques, Waterbury, 7-12; Hurtig & Seamon's, New York, 14-19.

## AMERICAN WHEEL

All Jazz Revue—Plaza, Springfield, 7-12; Holyoke, 14-15; Greenfield, 16; Gayety, Brooklyn, 21-26.  
 Bathing Beauties—Haymarket, Chicago, 7-12; Park, Indianapolis, 14-19.  
 Beauty Trust—Gayety, Milwaukee, 7-12; Haymarket, Chicago, 14-19.  
 Beauty Revue—Gayety, Brooklyn, 7-12; Olympic, New York, 14-19.  
 Broadway Belles—Century, Kansas City, 7-12; open 14-19; Gayety, Minneapolis, 21-26.

Big Sensation—Penn Circuit, 7-12; Gayety, Baltimore, 14-19.  
 Cabaret Girls—Reading, Pa., 10; Grand, Trenton, 11-12; Trocadero, Philadelphia, 14-19.  
 Cute Cuties—Park, Indianapolis, 7-12; Gayety, Louisville, 14-19.  
 Follies of Pleasure—Cohen's, Newburg, 7-9; Cohen's, Poughkeepsie, 10-12; Howard, Boston, 14-19.  
 French Frolics—Holyoke, 7-8; Greenfield, 9; Miles, Schenectady, N. Y., 10-12; Gayety, Brooklyn, 14-19.  
 Girls from Joyland—Empire, Cleveland, 7-12; open 14-19; Academy, Pittsburgh, 21-26.  
 Girls from Follies—Academy, Pittsburgh, 7-12; Penn Circuit, 14-19.  
 Grown Up Babies—Gayety, Baltimore, 7-12; Capitol, Washington, 13-19.  
 Hurly Burly—Empress, Cincinnati, 7-12; Lyceum, Columbus, 14-19.  
 Jazz Babies—Star, Brooklyn, 7-12; Empire, Hoboken, 14-19.  
 Joy Riders—Gayety, Minneapolis, 7-12; Gayety, St. Paul, 14-19.  
 Kewpie Dolls—open 7-12; Gayety, Minneapolis, 14-19.  
 Kandy Kids—Empire, Hoboken, 7-12; Cohen's, Newburg, 14-16; Cohen's, Poughkeepsie, 17-19.  
 Lid Lifters—Trocadero, Philadelphia, 7-12; Star, Brooklyn, 14-19.  
 Mischief Makers—Star, Toronto, Ont., 7-12; Academy, Buffalo, 14-19.  
 Monte Carlo Girls—Binghamton, 7-9; Elmira, 10; Niagara Falls, 11-12; Star, Toronto, Ont., 14-19.  
 Naughty Naughty—Grand, Worcester, 7-12; Plaza, Springfield, 14-19.  
 Pat White's Gayety Girls—Gayety, Louisville, 7-12; Empress, Cincinnati, 14-19.  
 Parisian Flirts—Cadillac, Detroit, 7-12; Englewood, Chicago, 14-19.  
 Puss-Puss—open, 7-12; Bijou, Philadelphia, 14-19.  
 Razzle Dazzle—Academy, Buffalo, 7-12; Cadillac, Detroit, 14-19.  
 Round the Town—open, 7-12; Academy, Pittsburgh, 14-19.  
 Record Breakers—Olympic, New York, 7-12; Gayety, Newark, 14-19.  
 Some Show—New Bedford, 7-9; Fall River, 10-12; Grand, Worcester, 14-19.  
 Social Follies—Standard, St. Louis, 7-12; Century, Kansas City, 14-19.  
 Stone & Pillard's—Gayety, St. Paul, 7-12; Gayety, Milwaukee, 14-19.  
 Sweet Sweetie Girlies—Englewood, Chicago, 7-12; Standard, St. Louis, 14-19.  
 Tattle Tattle—Lyceum, Columbus, 7-12; Empire, Cleveland, 14-19.  
 Tiddle de Winks—Howard, Boston, 7-12; New Bedford, 14-16; Fall River, 17-19.  
 Tempters—Bijou, Philadelphia, 7-12; Majestic, Scranton, Pa., 14-19.  
 Tidbits of 1920—Majestic, Scranton, 7-12; Binghamton, N. Y., 14-16; Elmira, 17; Niagara Falls, 18-19.  
 Whirl of Mirth—Gayety, Newark, 7-12; Reading, Pa., 17; Grand, Trenton, N. J., 18-19.

## PENN CIRCUIT

Monday—Johnstown, Pa.  
 Tuesday—Cumberland, Md.  
 Wednesday—Altoona, Pa.  
 Thursday—Williamsport, Pa.  
 Friday—Lancaster, Pa.  
 Saturday—York, Pa.

## NEW REVUE FOR BLUE BIRD CAFE

MONTREAL, Feb. 4.—A duplicate of the revue now appearing at Reisenweber's in New York is to be presented at the Blue Bird Cafe here by Earl Lindsay, opening next Monday. Ada Laughlin will have the prima donna role, while Ruth Wheeler and May Fox are among others who will appear.

## CAROLINE ROSS DIVORCED

Caroline Ross, soubrette of the Pat White Show, was granted a divorce January 26 in Chicago from George B. Tripp. She was given custody of their five and a half year old son.

## BIG ALIMONY AWARD FOR DANCER

Mrs. Anne Pawley De Conde, a stage dancer, was granted \$150 per week alimony and \$1,000 counsel fees, in her separation action which was heard before Justice Ford last week. Mrs. De Conde, charged her actor husband, Syn De Conde, with cruel and inhuman acts, including several beatings. She also set forth that her husband threatened to disfigure her for life, displaying a bottle which he said contained sulphuric acid. Another accusation against the actor is that she incurred his displeasure upon her refusing to meet several of his wealthy friends. The complaint in the action adds that at a certain Fifth Avenue shop, Mr. De Conde referred to his wife as his "dancing partner," telling the proprietor and salespeople that she was not his wife. In her application for alimony Mrs. De Conde stated that her husband had \$50,000 on deposit in banks, and that his earnings averaged \$20,000 per year. De Conde is at present residing at 118 West 72nd St., New York.

## WANT SUNDAY SHOWS

EVANSTON, Ill., Feb. 8.—A petition carrying the names of about 5,000 citizens, demands the continuance of Sunday motion picture shows, and that such an ordinance be made permanent by a vote of the people. The city authorities will be compelled to act, since but 4,000 signatures are necessary to bring any matter before the council, for official action. The petition will be presented at a meeting of the City Council on February 15, and if passed, will be submitted to the electors in April. This is the first municipality in the United States to adopt a voting measure to defeat drastic Blue Laws.

## CLERGYMAN SCORES IN "HAMLET"

The performance of "Hamlet" by Rev. Walter E. Bentley and his company of local players at Port Washington, N. Y., last week has made such a hit with the townspeople that it will be given again this week for the benefit of China's famine sufferers.

The folks think that Rev. Bentley, who used to be an actor and in his time played the best one-night stands, is as good a Hamlet as almost anyone. In fact, the Port is seriously considering producing all the well-known bard's plays, although the cuss-words may be deleted from "Richard III."

## SINGER SUES FOR \$250,000

Mrs. Edith S. Kenny, known on the concert stage as Edith S. Kingman, has filed suit against Henry S. Wilcox, sixty-year-old widower, and head of the Troy Laundry Machine Company of New York, for alleged breach of promise, asking for "heart balm" amounting to \$250,000. The alleged promise to marry was made, according to the complaint, on Sept. 28, 1913, while she was a resident at 517 W. 113th street. Warren McConihe, attorney for Mr. Wilcox, has promised to make some startling disclosures concerning Mrs. Kenny's past life, including the reasons for her two former divorces, in which she was defendant. Also, he promises to disprove several assertions made by Mrs. Kenny as to her family and connections in Boston. She lives at 24 W. 59th street, New York.

## WIRE CONFINED TO HOSPITAL

LOUISVILLE, Ky., Feb. 7.—Sydney Wire, press agent, is still in the City Hospital here where he is taking special treatment for a stubborn case of sciatica. Many show people have visited him and the Kewance Lodge of Elks have kept his bed table well supplied with flowers since he has been in the hospital.

Circus people wintering in Louisville and theatrical people playing the local theatres have been frequent callers at the hospital.

Wire will be press representative for the T. A. Wolfe, Superior Shows this coming season. The shows will open the season somewhere in the Middle West, about the middle of April.

## METRO BUYS "TURN TO RIGHT"

The screen rights for "Turn to the Right," the stage success by Winchell Smith and Jack Hazzard, have been purchased by the Metro Pictures Corporation from John Golden. The production of the picture will be personally supervised by Mr. Smith, whose play "The New Henrietta" has also been done by Metro, and will be presented at the Capitol Theatre the week of Feb. 13, entitled "The Saphead."

## "HEART OF MARYLAND" FILMED

"The Heart of Maryland," the famous stage play by David Belasco, has been produced for the screen by Vitagraph, under the direction of Tom Terris. Catherine Calvert heads the cast with Crane Wilbur as her leading man.

## MABLE WHITE

SOUBRETTE, NOT the BEST, but ONE of the BEST  
 Don't forget to look me over at the OLYMPIC NEXT WEEK

## DAISY HARRIS

Dancing Ingenue Soubrette

The Careless Coon Shouter

With Tild Bits of 1920

## KITTIE GLASCO

PRIMA DONNA

BOWERY BURLESQUERS

Re-engaged for Two Years More—Direction Joe Hurtig

## PRIMROSE MINSTRELS

Typifying Genuine Minstrelsy with

## Mrs. Geo. Primrose

Including JOHN GOSS, TOM MOLLOY, RICHARD ROBERTS, DAN HALEY, MATT MOLLOY, E. BOOTH PLATT

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO  
MARSTON

GEO. RANDALL

CHAS.  
ELLWOOD

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

Fascinating  
Impersonator

FRANCIS RYAN

Direction  
MORRIS  
and FEIL



## VAUDEVILLE BILLS

(Continued from Page 33)

## W. V. M. A.

## KANSAS CITY, MO.

Globe (First Half)—Joe Nathan—Minetti & Riedl—At the Turnpike—Walmley & Keating—Marriott Mono Troupe. (Last Half)—Musical Christmas—Robinson & Perce—Girls Will Be Girls—Jim Reynolds.

## LINCOLN, NEB.

Liberty (First Half)—Musical Christmas—Robinson & Perce—Girls Will Be Girls. (Last Half)—Brown & Simmons—Connel, Leona & Zippy—Jack Trainor & Co.—Hart, Wagner & Ellis—Arco Brothers.

## MASON CITY, IOWA.

Oedil (First Half)—Four Gossips—Williams & Howard—Three Ankers. (Last Half)—Samaroff & Sona—Baron Lichter—Mathews & Blakely.

## MURPHYSBORO &amp; MERRON, ILL.

Hippodrome (M. Mon. and Herron Tues. & Wed.)—Cortez Sisters—Barber & Jackson—Pauline's Leopards.

## MADISON.

Orpheum (First Half)—Delmar & Kolb—Four Harmony Kings—Jim Doherty—Fall of Eve—Jazzology. (Last Half)—Juggling McBaines—Bernard & Ferris—Lewis & Norton—Aurora & Co.—Buch Bros.

## MOLINE.

Palace (First Half)—York's Dogs—Ferguson & Sunderland—Stratford Comedy 4—Anna Eva Fay—Roy La Pearl—Curson Sisters. (Last Half)—Three Blighty Girls—At Night on Broadway—Southern Harmony Four—Anna Eva Fay—Wm. Sisto—Three Melvin Bros.

## TOPEKA, KANSAS.

Nevelty (First Half)—Bijou's Circus—Isotta—Champion—Fred Hughes & Co.—Monroe Brothers. (Last Half)—Joe Nathan—Minetti & Riedl—At the Turnpike—Walmley & Keating—Marriott Monkey Troupe.

## OTTAWA, ILL.

Gayety (Sunday)—Three Blighty Girls—Gray & Byron—Bigelow & Clinton—Three Melvin Bros.

## OKMULGEE, OKLA.

Cook (First Half)—Ducas Brothers—Myrtle Moore Trio—Elroy Sisters—Coley & Jaxon—Bottomley Troupe. (Last Half)—Four Ishikawa Bros.—Princeton & Watson—Perrone & Oliver—James Grady & Co.—Georgia Campbell.

## OMAHA, NEB.

Empress (First Half)—Connel, Leona & Zippy—Jack Trainor & Co.—Hart, Wagner & Ellis—Arco Brothers. (Last Half)—Billy Doss Revue—La Dellas—Walters Wanted—Fred Allen.

## PEORIA, ILL.

Orpheum (First Half)—Three Alex—Doyle & Blaine—Will H. Armstrong & Co.—Murray Voelk—Rubeville—Weston's Models. (Last Half)—Ward & Dooley—Holden & Herron—Old Black Joeland—Adler & Daubar—Harrison, Dakin & Hogus—Jos. DeKos & Co.

## QUINCY, ILL.

Orpheum (First Half)—Howard Nichols—Hays & Lloyd—Revue De Luxe. (Last Half)—Jewell & Raymond—Valentine Vox—Staley & Birbeck.

## RACINE, WIS.

Rialto (First Half)—Cook & Valdere—Lester & Moore—Bee Palmer & Band—Billy Schoen—Joe DeKos Troupe. (Last Half)—Lizette—Williams & Wolfus—Four Harmony Kings—Delmar & Kole.

## ROCKFORD.

Palace (First Half)—Juggling McBaines—Bernard & Ferris—Lewis & Norton—Harmon—Williams & Wolfus—Acropolis Girls. (Last Half)—York's Dogs—Jim Doherty—Stratford Comedy Four—Fall of Eve—Olive Briscoe & Al Hawk—Jazzology.

## SPRINGFIELD.

Majestic (First Half)—Herman & Shirley—Shaw & Campbell—Adler & Dunbar—Strassell's Animals—Old Black Joe Land. (Last Half)—Stanley—Patches—Coombes & Nevins—Roy La Pearl—Three Bobs.

## SOUTH BEND.

Orpheum—Harry Tauda—The Volunteers—Flirtation—Harry & Anna Seymour—Sultan. (Last Half)—Cook & Valdere—Adams & Barnett—Martha Hamilton & Co.—Harvey, Heney & Grayce.

## STREATOR, ILL.

Flumb (Sunday)—Valentine Vox—Holden & Herron—Sophie Tucker & Boys.

## ST. LOUIS, MO.

Columbia (First Half)—Hollins Sisters—Jack McCloskey & Chaps—Chas. Kenna—Barry & Layton. (Last Half)—Burns Bros.—Will Armstrong & Co.—Cheyenne Days.

## ST. LOUIS.

Grand—Melroy Sisters—Peters & West—Helm & Lockwood—Wille Bros.—Jimmy Dunn—Casson Kirke & Co.—Henry B. Toomer & Co.—J. Rosamond Johnson—A. Belford.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Adonis & Co.—Billy Doss Revue—"Walters Wanted"—Two Ladellas. (Last Half)—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Cummins & White—Anger & Packer—Harriett Rempel—Freddy Allen—Mme. Doree—Al Espe & Co. (Last Half)—Adonis & Co.—Four Gossips—Cameron Sisters—Pistel & Johnson—Wm. Gaston & Co.—Roscoe Allis.

## ST. JOE, MO.

Crystal (First Half)—Marie Gasper—Roscoe Allis—Hibbitt & Malle—Lala Seibini & Co. (Last Half)—Kramer & Patterson—Boothby & Everdeen.

Monahan & Co.—Harry Ellis—Gillroy, Dolan & Corriell—Piller & Douglas—Kellam & O'Dare—Juventility.

## WICHITA.

Princess (First Half)—McMahon & Adelaide—LaRose & Adams—Tid Bits of 1920—Lockwood & Rush—A Case for Sherlock.

## MUSICAL INSTRUMENTS TAXED

PARIS, Jan. 1.—From today every Parisian who owns a piano or keeps a servant must pay an extra tax for the privilege. Grand pianos and organs will cost sixty francs a year, twice as much as uprights, and harmoniums sixty francs.

## APPOINT NEW EQUITY COMMITTEE

At a meeting of the Actors' Equity Association, held on Sunday at the Hotel Astor, a motion was passed that the executive committee of the motion picture section of the A. E. A. be dissolved and that five members be appointed by the council to sit with the advisory board of the organization.

This action came as a result of a feeling recently developed in the ranks of the members of the motion picture section who do "atmosphere" and small bits. They claim that the old committee did not function and that no effort was being made to better conditions among them, especially in regards to the employment situation, which is acute at the present time on account of the fact that many of the larger producers have stopped production, due to the enormous supply of unreleased features.

Frank Gillmore, secretary of Equity, says that the old committee was doing the best it could under present conditions. Wherever there has been an opportunity for employment, he says, Equity has always managed to see that its members got at least a share of it.

## BROOKLYN A TRY OUT TOWN

Two more plays scheduled for Broadway presentations are to have a Brooklyn try-out.

"Cognac," the play which was to have opened at the Princess Theatre several weeks ago, will go into Crescent Theatre on Monday night, February 14. A week from that date A. H. Wood's production "Getting Gertie's Garter," will be presented at the same house.

"Cognac," written by David Arnold Balch, has been playing at the Globe in Atlantic City all last week. The cast consists of Olive Tell, Tom Powers, Leonard Doyle, Edith King, Sylvia Field and Harry Hanslinsen. It was staged by Edward Elsnor.

"Getting Gertie's Garter," will open in Atlantic City, February 20, prior to its Brooklyn engagement. It is the joint work of Wilson Collision and Avery Hopwood and the cast is headed by Hazel Dawn and Walter Jones. Other members are Dorothy Mackaye, Lorin Baker, Adele Rolland, Donald McDonald, Louis Kimball, Eleanor Dawn and Raymond Walburn.

## GIRLS HELD ON BURGLARY CHARGE

PHILADELPHIA, Feb. 7.—Anna Barrett and Catherine Burke, two chorus girls, twenty and twenty-two years old respectively, were held in \$8,000 bail each by Magistrate O'Brien at the Twelfth and Pine Streets Station, to answer charges of forcible entry and robbery. According to the police, the girls had needed silk finery to rehearse for an engagement in Pittsburgh and had climbed through the transom into the room of Lucille Porier, an actress, in the Hotel Walton, and then tried to enter the adjoining room of J. Arthur Kilpatrick, a theatrical manager, in the same manner. Kilpatrick summoned hotel detectives, who entered Miss Porier's room by means of a pass-key, and arrested the girls.

## ADJUSTING ANDERSON CLAIMS

Through the joint efforts of Frank Dare, traveling representative of the Actor's Equity Association, and the Labor Bureau of California, the claims against G. M. Anderson, made by members of the "Just Around the Corner" company, which closed recently at Pueblo, Col., are being adjusted.

## WALDMAN TO DO SHAKESPEARE

Edward Waldman is reported to be preparing to present a series of Shakespearian matinees, which he will present with himself and Laura Walker as the featured players. He will also do Ibsen's "Ghosts." The Longacre is reported to be the theatre in which he will present them.

## NEW WELLS PLAY FOR ST. MARTINS

LONDON, Eng., Jan. 21.—A new play by H. G. Wells and St. John Ervine will take the boards of the St. Martins Theatre when "The Skin Game" reaches the end of its engagement. Readean, Inc., will have charge of the new production.

## ABOUT YOU!

(Continued from Page 26)

Pearl Regay will sail for Europe, Aug. 16, to appear in a production.

Newhoff and Phelps just arrived in New York from the west; they open next week.

Toto has been booked for six consecutive weeks in the Keith New York theatres.

Benny Ryan, Violinsky, Paris Green and Bert Hanlon will sail for England in April on "spec."

Paul O'Neil, the dancer, formerly with Beth Beri, has been signed by the Shuberts for the Century Roof.

Jack Crowley, who last season appeared with Jimmy Hussey's Shimmy Cops, is now working with Jack Inglis.

Dorothy Jardon has been booked to appear at the Riverside, the 14th and at Moss' Hamilton the week of the 21st.

Gene and Tommy Baldwin, formerly with Bob Hunt's revue, broke in a new double at Liberty, New York, last week.

Isabelle Holland, last seen with Harry Miller in vaudeville, has gone home to Canada, and is retiring temporarily from the stage.

The Flying Cromwells just closed a route over the Keith time at New Haven and are back in town. They will open shortly in New York.

Ralph Pincus, for many years publicity manager of the Columbia Theatre, San Francisco, Cal., has been promoted to the position of manager.

Rice and Werner, an American act, after their appearance at the Holborn Empire in London recently, were offered contracts for a year solid.

The Sterlings replaced the Five MacLarens at the Royal on Monday, the latter turn being forced to cancel because of the illness of one of its members.

Nat Nazarro, Jr., was switched on the bill at the Alhambra this week from number three to second following intermission after the Monday matinee.

Ruth Budd, who was originally one of the Flying Budds, and is now doing a new act at the Maryland Theatre, Baltimore, this week, will sail for Europe, Feb. 26.

Johnny Wright, who has been appearing in the revue at Reisenweber's, has been signed for the new revue at the Bluebird in Montreal and joins next week.

Carl McCollough, who will be remembered for his act "Footlight Impressions," is trying out a new act in Chicago, this week, entitled "Squirrel Haven," at the Chateau Theatre.

Ruth Savoy, formerly of the dancing team of Savoy and Fair with Harry Carroll's act in vaudeville, will open this week with Harry Puck in a new act presented by Billie Shaw.

Victor Schertzinger, a director in the Goldwyn corporation, was robbed for the second time at his home in Beverly Hills, Los Angeles; according to reports, the robbers got away with nearly \$10,000.

## DEATHS

THEODORE HAMLIN, a brother-in-law of the late Frederic Thompson, died suddenly at his home in Brooklyn last week. Coming from Nashville, Kentucky, when but a boy, Hamlin worked his way up to treasurer of Luna Park and later the New York Hippodrome. The deceased was fifty-three years of age and leaves a widow, Mrs. Ida Hamlin.

PROFESSOR M. ZACH, leader of the St. Louis Symphony Orchestra, died here on Feb. 3, after an illness of three weeks. He suffered from an attack of septic pneumonia. Prof. Zach's home was in Boston, but during the symphony season he made St. Louis his home, usually from November to March. He became director of the orchestra fourteen years ago. Prior to that time he was conductor of the "pop" concerts at Boston.

FRANK WENZEL, the original player of "Peck" in "Peck's Bad Boy," was found dead in bed on Feb. 3, in his home, 445 East 77th St., New York City. Asphyxiation from coal gas was given as the cause of his death, and he was dead two weeks before the discovery of his body in the two room apartment he occupied in the basement of the dwelling. He was 65 years of age. During the latter years of his life he was employed by an undertaking establishment. He was buried in Lutheran cemetery. A brother and son survive him.

## IN LOVING MEMORY OF MY DEAR HUSBAND

Fred'k J. Titus

Who passed over February 12, 1918.  
Missed more than ever by his lonely wife,

Lydia Yeamans Titus

"JUST WAITING"

"But, oh for the touch of a vanished hand  
And the sound of a voice that is still."

SIGNOR MANCINELLI, composer and conductor, died in Rome, Italy, Feb. 3, from an attack of apoplexy. At the time of his death he was completing his new opera "Dream of Summertime." For a number of years the deceased was the principal conductor of the Royal Italian opera at Covent Garden, London. At the time Maurice Grau was directing the Metropolitan Opera House, Signor Mancinelli was its conductor.

AL FOSTELL died at St. Catherine's Hospital, Brooklyn, after a two months' illness, induced by nervous breakdown. He was sixty-five years old and has been in the profession since 1877, when he appeared in a slackwire act with T. J. Fuller. Later he joined Ed. C. Forrest in a Dutch and French musical act, then Joe Flynn, billed as The Two Brilliants. With Lottie Archer and Frank LeRoy he played as The Three Brilliants, also with Harry and Flora Blake. He then worked with Dan Tourje, also, with John Barker, Harry De Vere, Harry Leopold and John H. W. Byrne. With Florence Emmett and Gilberta he revived the title "The Three Brilliants." Mr. Fostell also was a partner of John M. Norcross in a Lyceum and Entertainment Bureau, for a time. For the past two years he had been connected with the Traymore Hotel staff at Atlantic City, N. J.

He had been an enthusiastic collector of theatrical programs and photographs and had also accumulated much valuable data and many relics of Abraham Lincoln.

Mr. Fostell was a member of the Bridgeport Lodge of Elks and of McKinley Lodge of Masons in New York. Funeral services were held at Campbell's Funeral Church, Saturday afternoon, Feb. 5, and the burial took place in the Elks' plot in Evergreen Cemetery, Brooklyn, on the same date.

## LETTER LIST

GENTLEMEN	Leonard, Harry	Carr, M. P.
Adams, Michele	Murdoch, Frank	Carr, G. B.
Aselin, Robert	Mansfield, Frank	Carr, M.
Argus, Joe	Mayhoad, O. L.	Dunbar, Edith
Austin, Walter	Newell, Leonard	De Laine, Mabel
Bennett, Sid	Nordstrom, Leroy	Emmett, Rose
Bellitt, Henry	Oak, Alfred	Emmond, Eva
Bertelsen, A.	Reiff, Sig.	Ferguson, Adele
Bayer, C. M.	Raymo, Al	Greenwald, Doris
Brockman, Eugene	Siandling, Herbert	Harlowe, Beatrice
Burke, Calvin	Salmo, Juno	Harris, Billy
Bowman Brothers	Turnover, Jules	Jones, L.
Borla, William	Tuy, Ben	Katz, Pearl
Coleman & Harris	Travis, W. L.	Kole, Nettie
Charles, Fred	Thomas, Billy	Kohler, Emma
Carr, F. B.	Taylor, Andrew	Lawler, Pearl
Cutting, E.	Take It From Me	Lawler, Nellie
Colton & Darrar	Co.	McQuay, Lola
Dawson, Eli	Ufert, Billy	May, Stella
Dube, Leo	Vine, Billy	Moore, Marcia
Fay, Bobby	Van Stigfried,	Morgan, Julia
Fulton, James C.	Carl	Marshe, Florence
Garnier, Vincent	Whipple, Waldo	Orner, Emma
Giffin, D. L.	Williamson,	Robinson, Minnie
Hagner, Jack	Frank	Sanders, George
Harris, Bunny	Willis, W.	Shaw, Annette
Hendrix, Bert	Walker, E.	Tannahill, Myrtle
Inman, Billy	Taylor, Weber	Vasselon, Jane
Kell, J. W.	Whitney, H. B.	Vizer, Elsie
Kubler, Chas.	Welch, Eddie	Underwood, Peg
Landowna,	Wells, J. A.	White, Martha
Robert	Young, H.	Washington,
Loane, Paul	Zimmer, Dave	Fannie
Loane, Louis	Louis	Watkins, Billy
Loant, Stanford	Bijon, Gladys	



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